

Songs of Nepal
*An Anthology of Nevar
Folksongs and Hymns*

Siegfried Lienhard

Published by
University of Hawaii Press,
Honolulu, Hawaii, 1984

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Asian Studies at Hawaii, No. 30

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Siegfried Lienhard

Center for Asian and Pacific Studies
UNIVERSITY OF HAWAII
UNIVERSITY OF HAWAII PRESS

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Originally published as *Nevārīgītimañjarī: Religious and Secular Poetry of the Nevārs of the Kathmandu Valley*. Stockholm Oriental Studies, vol. 10 (Stockholm: Almqvist & Wiksell International, 1974).

This revised edition, with somewhat abridged annotation, is published by permission of Stockholms Universitets Årsskrift and of Almqvist & Wiksell International.

Library of Congress Cataloging in Publication Data
Main entry under title:

Songs of Nepal.

(Asian studies at Hawaii ; no. 30)

Rev. and shortened version of: *Nevārīgītimañjarī*.
1974.

Newari texts and English translation.

Bibliography: p.

1. Songs, Newari—Translations into English.
2. Songs, English—Translations from Newari.
3. Songs, Newari. I. Lienhard, Siegfried. II. Title: *Nevārīgītimañjarī*. III. Series.
DS3.A2A82 no. 30 [PL3801.N57] [895'.49] 83-19736
ISBN 0-8248-0680-8 (pbk.)

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Preface

The main purpose of this book, which is a shortened, revised version of my *Nevārīgītimañjarī: Religious and Secular Poetry of the Nevars of the Kathmandu Valley* (Stockholm, 1974), is to present to a broad public material on the thought of the Nevars, their way of life and religious beliefs, their history and folklore. Most of the songs included, religious hymns as well as folksongs and ballads, are still very popular among the Nevars, and much care has been taken to include in this anthology the greatest possible variety of songs. The glossary and many notes of a purely text-critical character have been omitted from this abridged version as being of interest only to the specialist reader.

I am highly indebted to the late Śrī Cittadhar Hṛday, President of the Nepālbhāṣā-Pariṣad, and to Śrī Ṭhākur Lāl Mānandhar, Kathmandu, for their kind encouragement and all the invaluable aid they so kindly put at my disposal. I am also obliged to my German colleagues, Professor Dr. Klaus Ludwig Janert, Cologne; Professor Dr. Dieter Schlingloff, Munich; and Dr. Tilak Raj Chopra, Bonn, for valuable advice regarding some details, and I thank Fil. kand. Inge Skog, Lund, for the trouble he has taken in transposing two hymns of this book to the European system of music. My thanks are further due to Śrī Lokaratna Upāsaka, Kathmandu, for having sung all the songs to me, Fil. lic. Carl Suneson for useful suggestions, and Dr. Michael Stevens for correcting my English.

Introduction

It is well known what an important role the fundamentally Tibeto-Burman Nevar population has played in the cultural history of the Kingdom of Nepal. The Nevārs are both ethnically and linguistically very much Indianized. Their modes of life, their technical skill, and taste for the fine arts have for centuries molded the Kathmandu Valley and endowed the central part of the country with clearly marked features which foreign visitors frequently conceive as Nepalese par excellence. Of old, travellers from afar have been faced by an overwhelming number of masterpieces in architecture and sculpture, constituting a sort of living museum all over the Valley, especially in the three principal cities. Indeed, the Nevar arts, today a subject of important research, exercised in bygone centuries a widespread influence extending not only to Tibet, but also to central Asia and the Far East.

Still very little explored, however, is the rich and many-sided literature in Nevārī, to which far less attention has hitherto been paid. This literature can be divided into two main periods: the first, undoubtedly the most important, is the medieval literature¹ which, as can be ascertained from the oldest manuscripts at present known to us,² must have started shortly before the reign of King Jayasthiti Malla. It flourished for five centuries in various forms and genres, mostly translations and paraphrases, but came to a sudden end around A.D. 1850, at the beginning of the Rāṇa rule. The Rāṇas strongly disliked the use of Nevārī and at times even tried to suppress it. The second period, the modern writing, began in the twenties and thirties of this century when a certain amount of self-assurance was being recovered by the Nevārs and several authors again

ventured to write in Nevārī. The literatures of the two periods differ in language, contents, and script.

Characteristic of the whole medieval literature is the use of an older form of language termed "classical" (Hans Jørgensen). It is strongly Indianized, especially as far as nouns are concerned,³ and must have been generally adopted as a literary language even before A.D. 1350. Although various, partly very ornate, scripts such as the Rañjanā, Pracalita, Pācumola,⁴ Bhū(m)ji(m)mola,⁵ Kūmmola,⁶ Golamola,⁷ etc., are employed in old manuscripts, Nepālākhala,⁸ used in Buddhist as well as Hindu texts, is by far the most common and most widespread alphabet in the classical language.⁹ As regards subject matter, almost the whole of medieval Nevārī literature is founded on works in Sanskrit, which regained prestige and importance when, at the beginning of the Moslem Era in India, considerable numbers of fugitives, among them scholars of repute, left Bihar and Bengal and found a new home in or around Kathmandu. As a matter of fact, nearly everything written in the classical language may be said to be the product of zealous studies and translation work continuously carried on during these five centuries. It is noticeable that among the three principal cities in the Valley, Bhaktagrāma (Bhatgaon), also called Bhaktapura or Dharmapaṭṭana, distinguished itself as a center of predominantly Hindu pursuits, while Lalitapaṭṭana (Patan) favored Buddhist texts, and scholars residing at Kāntipura (Kathmandu) devoted themselves to the interpretation of Buddhist as well as of Hindu works. As previously mentioned, the learned Nevārs produced not only genuine translations which were frequently very faithful to the originals, but also more or less free paraphrases. A group of the latter form a separate literary genre, the so-called *Utkṛṣṭas* or *Uddhṛtas*.¹⁰ True translations are for the most part to be found within the domain of religion, medicine, and science (including *nīti*), and a distinctive feature, especially of the translations of metric texts, is that the manuscripts are generally bilingual, each Sanskrit verse being followed by its Nevārī rendering. Popular and edifying material was also either translated literally or—particularly characteristic of the numerous *Avadānas*—retold in a freer manner.

Though a few preliminary attempts have been made,¹¹ no exhaustive history of classical (and modern) Nevārī literature has so far been written; a deficiency easy to comprehend, since only an infinitesimal number of the manuscripts accessible have so far been described. Sporadic lists do exist,¹² but what is still largely missing are descriptive catalogues of the innumerable manuscripts kept, in the main, in public and private libraries in Nepal and, to some extent at least, in European collections. Although this regrettable lack greatly limits our knowledge of the older

literature of the Nevārs, it is easy to see that, throughout the medieval period, preference was given to certain texts and literary genres. Prominent genres which need to be mentioned here are the chronicles (*Vaṃśāvalī*), the *Purāṇas* and *Māhātmyas*, the epics (*Mahābhārata* and *Rāmāyaṇa*), late Buddhist *Sūtras* and *Vyūhas*, popular stories (*Kathā*, *Utkrṣṭa*, *Bākhāna*), scientific manuals (especially those dealing with the *Dharma*- and *Śilpaśāstra*, astrology and medicine), didactic poems, drama, and *Stotras*. Many of these texts are indubitably of no little value as regards the interpretation of the frequently very difficult Sanskrit works on which they are based. Moreover, as has been proved by Hans Jørgensen, these direct-translations from Sanskrit render an immense service to the investigation of classical Nevārī. Since the very few manuscripts so far published only reflect a late, or even very late, stage of the classical language, our acquaintance with the oldest form of Nevārī employed in such works of the fourteenth century as the *Vaṃśāvalī*, the Berlin manuscript of the *Hitopadeśa*, etc., is still inadequate.

The term Nevārī, which is so common in Western philology and linguistics, has never been current in Nepal. Even today Nevārī-speakers call their language *Nepālbhāṣā*, i.e., language of Nepal. Indeed, before the final conquest of Kathmandu by Pṛthivī Nārāyaṇa in A.D. 1768, Nevārī was the state language in the whole of the Valley, which, by many of its inhabitants, was considered as being Nepal in the true sense of the word. In this connection, it is significant that even in these days ordinary Nevārs, when speaking of Nepal, in fact mean the Valley. In the pre-Gurkha period, especially during the rule of the Mallas, kings and high officials of the country always furthered the cause of the Nevārī language. Nepalese business transactions and public documents such as the treaty with Lhasa of A.D. 1775 demonstrate clearly that Nevārī, at least for a while, could retain its importance and prestige even after the rise of the Śāhas. In later times, too, kings of the Gurkha dynasty (like Rāṇa Bahādura and Rājendra Vikrama Śāha) still functioned as patrons of the Nevārī language and literature. Nevertheless, it was natural that Gurkhālī, the mother-tongue of the new rulers, should gradually succeed in displacing Nevārī. Since the latter was called *Nepālbhāṣā*, the name Gurkhālī, a rather provincial designation, was changed into *Nepālī* in the nineteen twenties. Under this name it became the uncontested court and state language of the whole kingdom. It must, however, be stressed that Gurkhālī had already entered the scene at least some hundred years before the Gurkha conquest, as is clearly shown by, for example, the Rānī Pokhrī inscription at Kathmandu, which, except for the beginning (Sanskrit) and ending (Nevārī), is in Gurkhālī.¹³

The Nevar communities in the Valley did not suffer times of real hard-

ship until the reign of the Rāṇas. At that time the use of Nevārī was not only considered undesirable; it was, from the beginning of the twentieth century, even prohibited. Anyone daring to use Nevārī, either for business or literary purposes, was found guilty of committing an illegal, even a revolutionary act. During the reign of Rāṇa Juddha Śaṁser, in particular, a considerable number of Nevar writers, often the authors of completely innocent and politically harmless pamphlets or poems, were given admonitions, fined, or sent to prison. In the most critical years, between 1940 and 1945, important writers belonging to the new generation, Fatte Bahādur, Dharmaratna Yemi, and Siddhi Caran among others, were sentenced to prison, and it was in jail that Cittadhar 'Hṛday', the later founder of the *Nepālbhāṣā-Pariṣad* and today the acknowledged chief poet of the Nevars, composed his *Sugatasaṁrabha*, an epic which, in form, is inspired by the Sanskrit *mahākāvya*, but which closely interweaves the life-story of the Buddha with features of Nevar culture and customs.

Somewhat more indulgent to material written in Nevārī was the attitude displayed during the reign of Rāṇa Padma which, though hostile to the language in other respects, did allow writing in Nevārī to be printed, although not until after it had been censored. Nevārī was not freely used, however, until after the decline of the Rāṇas. Ever since the middle of this century, the *Nepālbhāṣā-Pariṣad* and the *Cvasāpāsā*, which deserve high praise for their many literary activities, have been bringing out all kinds of reading matter, and enthusiasm for the mother-tongue, so recently regained, naturally led to the foundation of other, though much less prominent, associations. Thus modern Nevārī literature arose in times of misery and oppression. One of the factors important to its development was presumably the fact that, even during the years of interdiction, educated Nevars made the acquaintance of some of the works of Hans Jørgensen. Though only a few copies reached Nepal, his books, in particular his grammar, were felt to be a testimony to the true value of Nevārī, and they contributed to a remarkable extent to the encouragement of national feeling.

Modern literature presents a picture quite different from that of the medieval period. One particularly notices that new genres have replaced the traditional literary forms, which are hardly practiced nowadays at all. Most popular are short-stories, poems, and essays, the origin and development of which must be ascribed to corresponding patterns in contemporary Hindī literature such as *Kahānī*, *Kavitā*, and *Nibandha*. As regards language itself, only modern Nevārī is used, though in various styles. The vocabulary of modern lyrics tends, as a rule, to be strongly Sanskritized, while prose writing usually bears the stamp of literary

Hindī (Khaṛīboli), to which modern Nevārī is indebted for a great many of its syntactic devices. Traces of modern language usage occur, in the form of writing mistakes, even in the classical texts.¹⁴

I consider it impracticable here to enter into full particulars regarding the structure of modern Nevārī, which, on account of numerous changes in morphology and syntax, differs considerably from the classical language, which is normally still intelligible to literate as well as illiterate Nevars. It may, however, be pointed out that the majority of morphological alterations were produced either by apocope or by contraction of the last and penultimate syllables of the classical words.

Unlike the manuscript literature of medieval times which, to larger audiences, was propagated by family or public recitals, modern works are, of course, always printed, and, as in the case of Nepālī, only Devanāgarī is used in writing and printing modern Nevārī.

A productive and highly important branch of Nevārī literature which constitutes, as it were, a link between the two periods delineated above, is stanzaic poetry. The composition of religious hymns, secular songs sung in leisure periods or when at work, love-poems, narrative verses, and so forth, always flourished alongside classical prose writing based on Sanskrit sources, and continued to do so in later times, when modern Nevārī came into use. As in other literatures, this poetry, mainly popular in character, naturally adhered to ancient and traditional models; and a fact especially worthy of note is that even texts of a comparatively late date tend, linguistically, to maintain a classical or semi-classical language. Today, a considerable number of hymns and songs are still in vogue among temple musicians and some private singing groups at Kathmandu, but strenuous efforts would be necessary to keep up as long as possible a once flourishing tradition which, I am sure, will soon sink into oblivion. Thus, the present volume containing the round number of one hundred hymns, poems, and ballads has a double purpose: firstly, as far as possible to offer a representative selection from a poetry bound soon to become extinct, and secondly, to put into the hands of the learned reader compositions in Nevārī which neither translate nor paraphrase Sanskrit, but which, in essence, are primarily Nevar.

Since it has been my intention to include in this anthology the greatest possible variety of genres and styles, the selection of the songs, hymns, etc., has been made on a rather broad basis. Poems in pure classical Nevārī alternate with compositions of an often less perfect diction; highly Sanskritized stanzas, written in a difficult and labored style,¹⁵ alternate with popular songs close to modern Nevārī. In order to facilitate reading and consultation, the whole corpus of the songs collected has been grouped into four principal sections, namely Religious Poetry (I),

Songs about Love and Marriage (II), Epic Poetry (III), and Didactic and Enigmatic Verses (IV). They do, however, overlap as regards subject matter and function. Since in several cases the classification has had to be of a more or less arbitrary nature, a number of songs which are here placed in one category might just as well have been placed in another. Thus, for instance, the reader will find the subdivision of Section III termed "Ballads and Rice-Transplantation Songs" not wholly consistent, as some more songs of the *sihnājyā* type¹⁶ appear elsewhere too. Section I, "Religious Poetry," comprises hymns which are either addressed to or describe a certain god or goddess,¹⁷ but even here the grouping has been done rather loosely; in view of their particular topics, quite a few of these so-called religious poems could easily have been put under a different heading. Yet the possibility of a more meticulous arrangement, reducing such overlapping, was discarded. It seemed appropriate to avoid an over-rigorous classification which, with its multiplicity of heads and subtitles, would have only led to confusion.

The poetic compositions presented here cover a period of three and a half centuries, that is to say, from the rule of Mahendra Malla of Kathmandu (A.D. 1560–1574) to the time of Pṛthivī Vīra Vikrama Śāha (A.D. 1881–1911) or, in some cases, even later. Naturally, the overwhelming majority are anonymous, and only a few poems make explicit mention of their author. Number 18 is said to have been written by a certain Caṇḍīdāsa, undoubtedly a very apt pen-name for a devotee of Guhyakālī, number 22 by Viśvahaṛṣa and number 23 by Lakṣmīsunanda, whilst songs 3 and 4 were composed by Amṛtānanda Paṇḍit, the only well-known personality amongst these four poets.¹⁸ Occasionally, in the last stanza, the writer or singer, while remaining anonymous, would call himself an "ignorant" (*ajñānī*) or "poor person" (*anātha*).¹⁹

Linguistic and stylistic evidence have rendered good service when trying to ascertain, at least approximately, the age of a poem. Fortunately many compositions are dated or, in their concluding lines, mention the King or Rāṇa during whose reign the respective hymn or poem was composed. Direct dates are either stated exactly, naming, as is usual in colophons, the year, the bright or dark half of the lunar month, and the day of the week,²⁰ or are given by what can be called code-ciphers,²¹ which are extremely common in these songs. Forming a group of three terms, each standing for a certain figure, these codes are generally to be deciphered from left to right. The symbols that are most in use are as follows: *svāna*, "flower"²² for 1; *bhuja*, "arm",²² *mikhā*,²³ *netra*,²⁴ "eye" for 2; *sāgara*, "ocean" for 4;²⁵ *balā*, "arrow",²⁶ *ratna*, "jewel",²⁷ *Pāṇḍaba*²⁸ for 5; *raṅga*, *rāga*, *varṇa*, "color" for 6; *muni*, "seer" for 7;²⁹ *parbata*, "mountain",³⁰ *gaja*, "elephant",³¹ *maṅgala*, "auspicious

things”³² for 8; *pvāla*, “opening of the human body”,³³ *rasa*,³⁴ *mātrkā*,³⁵ and *Durgā*³⁶ for 9. The dates constructed with these and similar symbols are in most instances easy to read, though, once in a while, really puzzling codes were invented which clearly give proof of the poet’s playfulness and love of enigmas. One of the more difficult code-terms may here be quoted as an illustration: *pyagola-śilayā khvāla raṃga barṇa saha kāla*,³⁷ “(in the year) Four-headed (=Brahmā),³⁸ color (*raṃga*),³⁹ and color (*varṇa*) plus three (*kāla*),”⁴⁰ that is to say, in N.E. 964 (=A.D. 1844).

As may be seen from the table of contents, the hymns and songs of the Nevārs touch upon topics of the widest diversity. Religious poetry naturally abounds in descriptions of deities, sometimes cast into the agreeable, albeit traditional, form of the Indian *Stotra*,⁴¹ but not infrequently this poetry presents itself as an invocation or prayer. In number 24 a leper beseeches the god Cobhāra to spare his life, and in 25, a very old poem striking an extremely touching and personal note, King Mahendra Malla of Kathmandu bewails the errors and misdeeds of a misspent life. On the whole, the mood is quite often contemplative, melancholic, or gloomy: youth is fleeting⁴² and life without substance.⁴³

Among the songs about love and marriage we find both lyrical and narrative poems. The subdivision of the songs into those sung by men and those sung by women was, in fact, by no means necessary, but was done simply for the purpose of classification. An important and highly justified group is, however, that devoted to Kṛṣṇa-songs, a very distinct type of Nevārī love-lyric on which, as is clearly to be seen, Maithilī poetry, especially the verses of Vidyāpati, has exercised a decisive and powerful influence. The subjects most frequently treated are the pangs of separation (*viraha*) suffered by Rādhā or some other Gopī,⁴⁴ their confessions of love,⁴⁵ the amorous games of Lord Kṛṣṇa,⁴⁶ the festival of Holi,⁴⁷ and the delights of spring in Vṛndāvana.⁴⁸ A feature common to some of these poems is that, instead of being the gallant and courteous expert in love, the *nāgara* par excellence, Kṛṣṇa generally adopts the attitude of a rather ill-behaved, unmannerly lover. Even love-sick Gopīs become embarrassed when Lord Kṛṣṇa insists on accompanying them on their errands, naughtily pulls the edge of their shawls, or is too free with them in public.⁴⁹

The thirty-nine poems preceding the Kṛṣṇa-songs (numbers 26–64) deal with love and matrimony from almost every conceivable aspect. Women’s love is presented in its timid, fiery, mutual, flighty, and unreturned form, marriage as happy, rash, or unfortunate, and various poetic compositions dwell on voluntary or enforced separation. A few songs, in particular the pathetic verses describing a girl’s ardent longing in springtime,⁵⁰ short-lived love, and abandonment,⁵¹ or a husband’s jour-

ney to Tibet,⁵² possess a singular charm which is striking both for its personal note and for its originality. Nevertheless, the choice of verses for this part and, for that matter, the whole volume, was seldom made on the strength of their poetic qualities, which, in actual fact, are often lacking. What seemed more important to me were the contents and genuineness. Hence much attention has been paid to the old ways, usages, and folklore of the Nevārs, for the study of which a great number of poems, love-verses as well as ballads and rice-field or *sihnājyā* songs, prove an extremely valuable source of information.

Epic poetry embraces compositions of the most varying kinds. The songs inspired by *Jātakas* and *Avadānas*, which either renarrate the whole legend or else describe one single event, are based on Indian material. The ballads, rice-transplantation and historical songs treat original matter. There can be no doubt that the latter, particularly the ballads and *sihnājyā* songs, belong to the most genuine works produced in Nevārī⁵³ and that some of the rice-field songs were originally rain-charms⁵⁴ later elaborated into ordinary songs. The remaining divisions, i.e., the historical, the didactic, and the enigmatic poems are, as regards contents and patterns, self-explanatory.⁵⁵

Almost all hymns and songs start with the *dhu*,⁵⁶ an introductory verse-line or refrain which, when the poem is sung, recurs at frequent intervals, generally after each stanza. The last stanza or, less often, last stanza but one, gives as a rule, the date of the song or, as has already been mentioned, the name of the king during whose reign the poem was written.⁵⁷ Very often the author or singer implores his own or the king's favorite deity (*iṣṭadevatā*) to bestow a blessing⁵⁸ or he calls either the ruler of his time or himself a child of that God.⁵⁹ One or two poems are even said to have been composed by kings: number 11⁶⁰ by Raṇa Bahādura, 15⁶¹ and 26⁶² by Śrīnivāsa Malla, 25⁶³ by Mahendra Malla, 71⁶³ by Bhāskara Malla and 72⁶³ and 73⁶⁴ by Jagat(a)jaya Malla. As in MS colophons, the last verse-lines may, moreover, contain the poet's request to his reader or audience kindly to forgive the faults he has made.⁶⁵ Occasionally the introductory or the concluding stanza expresses the wish for a boon.⁶⁶

Though the organization of the majority of the songs seems to be fairly original, the influence of Indian poetry sometimes makes itself felt, for example in the structure of numbers 5 and 23, which clearly follow the rigorous pattern of Sanskrit versification. A rather skilful imitation of a prototype very popular in Northern Indo-Aryan literatures is number 67, a Kṛṣṇa-song in the form of a *virahabārahmāsā*, that is to say, a poem depicting the separation of a loving lady from her beloved throughout the twelve months of the year.

To the most genuine patterns of true Nevar poetry belong, as has been mentioned, the so-called *sihnājyā*-songs which are working-songs and, on account of the predominantly narrative nature, appear in most instances in the form of what a Western reader would call a ballad. The proper occasion for chanting these poems was the time of the *sihnājyā*, when Nepalese farmers transplanted the tender shoots of the rice in the rice-fields. Most compositions of this type are composed in dialogue form,⁶⁷ and the stanzas were usually sung by men and women alternately. The girls were then adorned with the red *sihnājyā*-mark on their forehead.⁶⁸ Not infrequently the air of the song is sprightly and gay and follows a specific tune called *sihnājyā-rāga*.⁶⁹ The stories, sometimes funny, sometimes sad, relate all sorts of events and practical experiences and, what is exceedingly valuable, abound in particulars of social and domestic life, of the various rites, customs, and practices of the Nevars. As the *sihnājyā*-work provided both sexes with a most favorable opportunity of mingling quite freely, many songs describe first love,⁷⁰ flirtation,⁷¹ or even adultery.⁷² Other favorite topics in the ballads are extraordinary and unexpected events such as journeys (usually to Tibet),⁷³ pilgrimages,⁷⁴ or sudden death.⁷⁵ Characteristic of the epic and didactic poetry is, furthermore, that it is mostly cast in a less refined and a much less poetical form than the Kṛṣṇa-songs and the hymns addressed to various gods (Section I).

The poetry in the verses is complex. While some authors prefer to follow Indian models, a good many Nevar songs possess a human and individual spirit which is rarely found in Indian lyrics. Not infrequently the poet or singer allows the listener to partake of his personal experiences, his sufferings,⁷⁶ his repentance,⁷⁷ his passion,⁷⁸ amorousness,⁷⁹ or disappointment in love.⁸⁰ Love-poems repeatedly praise various details of a woman's or girl's appearance: her fair complexion,⁸¹ her elegant gait,⁸² her jacket⁸³ and skirt,⁸⁴ the vermilion mark⁸⁵ as well as the flower stuck into her hair⁸⁶ and, most frequently, her finery and adornments.⁸⁷ Religious poetry displays both Sanskritization and an adherence to a poetic practice which seems to be both ancient and genuinely Nevar. The religious hymns appear either in the form of the traditional *Stotra*, depicting the specific traits, the color (*una*) and character of the godhead,⁸⁸ or exhibit, like many love-songs, a highly personal stamp.⁸⁹ A double origin, Indian and Nevar, can also be traced in the imagery and comparisons used by the authors. Typical Indian similes, common in classical literature, are, for instance, the comparisons between eye and lotus,⁹⁰ face and moon,⁹¹ foot and lotus-petal⁹², teeth and moon,⁹³ and an unmistakably Indian borrowing is the method of the *nakhaśikha*-description.⁹⁴ Examples of comparisons absent in classical Indian poetry are, on the

other hand, prominent in songs 27 and 28 in particular. Here the comparisons employed by the poets are entirely original and reflect, I suppose, an imagery both home-made and ancient. In a most striking manner the beautiful and beloved girl described in these poems is likened to a statue of Lakṣmī or Taleju exhibited in a Vihāra,⁹⁵ her heels to eggshells, the calves of her legs to cucumbers,⁹⁷ her hips to small pillows,⁹⁸ her vulva to an oil-lamp,⁹⁹ her breasts to the water-outlets placed on a fountain,¹⁰⁰ her cheeks to omelets,¹⁰¹ and her hair-knot to a spool used in spinning.¹⁰²

In contrast to the Indian *kāvya*, which, as is well known, abounds in elaborate *śleṣālaṃkāras*, Nevar poets have no taste for punning verses and rarely express themselves ambiguously.¹⁰³ Much in favor, however, are riddles and enigmatic expressions,¹⁰⁴ the use of difficult words or analogous word-forms,¹⁰⁵ and similar tricks. In fact, the pleasure of playing with words makes form not infrequently outweigh content in importance. A formal contrivance very much liked is what may be called an *akṣaramālā*-poem, since its verse-lines present the whole or parts of the alphabet (*varṇamālā*),¹⁰⁶ and further a kind of acrostic in which the initial letters of each line, when put together, form some reverential exclamation like *namo vāgīśvarāya*.¹⁰⁷ Rhymes were also used, though not until a later period when Nevar verse-writers had become more familiar with poetry in Maithilī, Avadhī, and Brajbhāṣā, from which the art of rhyming and, possibly, also other forms like the *akṣaramālā*-poem¹⁰⁸ and the acrostic were borrowed. Thus examples of rhymed poetry are quite naturally to be found among the more Indianized or Sanskritized poems,¹⁰⁹ the hymns written in Sanskrit metres,¹¹⁰ or the Kṛṣṇa-songs molded on Maithilī patterns.¹¹¹

As far as religions are concerned, i.e., Nevar Hinduism as well as Buddhism, a vast and remarkable material can be gathered not only from *Stotras* and hymns, but also from secular songs. Although much information about deities, religious attitudes, rites, etc., is furnished by the Nevārī paraphrases and translations of Sanskrit works, popular stanzaic poetry offers a profusion of data which deserves special attention and is worthy of investigation. An object of particularly great interest is Bhīmasena who in ancient India (*Mahābhārata*) figures as the second of the five Pāṇḍava princes, but who was given godlike rank and worshipped in the Nepalese Valley.¹¹² Retaining the features he inherited from the epic, Bhīmasena is presented in one song as a bellicose king.¹¹³ There is, however, no doubt that his character underwent a thorough metamorphosis, since Bhīmasena is rarely invoked as a terrifying warrior-god.¹¹⁴ On the contrary, Bhīmasena, as these songs show, devel-

oped into a tender-hearted, lenient god, a deity of good fortune, whose principal task is the protection of merchants and the reunion and reconciliation of unhappy lovers. Matrimonial affairs depend on his blessings, and both the newly-married wife¹¹⁵ and the desperate¹¹⁶ or already forsaken woman¹¹⁷ seek his protection.¹¹⁸ Historically, Bhīmasena's connection with love and happy matrimony seems to be based on the fact that, according to the legend, Bhīmasena was the only one among the five Pāṇḍava brothers who was always ready to succor Draupadī when she got into trouble.

The Śiva and Kālī hymns naturally bear the mark of Tantrism. Śiva, the awe-inspiring ascetic, lives on poison and narcotics and wears, as his ornaments, a bone-belt and a garland of skulls,¹¹⁹ and an equally vivid description is given of Kālī or Guhyakālī, who, surrounded by Bhūtas and Vetālas and showing her most frightening form, delivers man from disaster and evil.¹²⁰ Their other aspect, Śiva's and Kālī's benevolence towards their devotees, is hinted at in song 52,¹²¹ where an amorous girl longing for marriage prays to Mahākāla, Paśupati, Guhyeśvarī (=Guhyakālī), and even (Jaya-)Vāgīśvarī.

Much veneration is paid to the sacred rivers of the Valley, the Bāgmatī and Biṣṇumatī,¹²² which, like their Indian counterparts, purify the body and the soul of the worshipper. An equally important part in the religious faith of the people is played by deities residing on mountains. Thus Cobhāra (mod. Cobhā:), the god of the Kacchapāla hill, cures leprosy¹²³ or relieves, like Semgu(dya:),¹²⁴ the love-sickness of women.¹²⁵ The mountain-goddesses Mother Dudhana, Mother Dhelāco, and Mother Phulaco,¹²⁶ whom peasants invoke at the *sihnājyā*-season, appear as dispensers of rain. Quite naturally the last-mentioned function is also attributed to Indra,¹²⁷ but even more interesting is the fact that the dispensing of rain has close connections with the cult of Matsyendranātha¹²⁸ as well as the worship of the Nāgas and Nāginīs, especially Vāsuki,¹²⁹ the King of the nine Nāgas,¹³⁰ and the Nāga and Nāginī of the Lake Nāgabāsa.¹³¹ Śītalā-māju, "Mother Śītalā," the goddess of smallpox, is an appalling deity who reveals herself in three manifestations altogether: Kachalā who produces the blisters, Śītalā proper who fills the smallpox blisters with water and, finally, Bachalā who carries off the afflicted.¹³²

A number of passages throw light on the different occasions on which certain shrines were resorted to and which of them were in special favor amongst Nevars.¹³³ Unfortunately, only one song makes mention of the presumably non-Indian *digu-* or *degu-pūjā*, an ancient cult that perhaps originated in ancestor-worship and is still practiced to this day.¹³⁴ Traces of this *pūjā* can be seen all over the Nepalese Valley. The story of the

advent of the god Mañjuśrī, whose passionate worship of the Self-born (*svayambhū*) is said to have led to the draining of the Lake Nāgabāsa, has been borrowed from Khotan.¹³⁵

Of the utmost importance are the various details related to folklore, social obligations, and customs, which, in fact, are but rarely separable from religion. Details of this kind are generally scattered, since special points can be found in almost every poem, but naturally songs or hymns are met with which treat some folkloristic or similar topic in a wider, and thus more informative, context. Particularly valuable for our knowledge of Nevar society are the accounts of engagements,¹³⁶ marriage, and married life with its frequent collisions between *hnyathu*, the husband's first wife, and *lithu*, his second,¹³⁷ of divorce,¹³⁸ funeral rites,¹³⁹ and *satī*.¹⁴⁰ Further points of interest are the *bārḥāy cone*, i.e., the confinement of girls before puberty,¹⁴¹ and the practice of releasing pigeons when a patient has survived smallpox.¹⁴² Last, but not least, there are such minutiae as the different ornaments worn by females (*tāyo*, *mukhuli*, *maichu*, etc.), various objects of sacrifice,¹⁴³ and the tools and instruments used on special occasions (*duli*, etc.). I deem it unnecessary to particularize all these details here, as I have tried to comment on most of them either in the presentation of the song concerned or in the footnotes.

The present edition of songs is based on two main sources: firstly, the various anthologies published by Nevar compilers, and secondly, oral tradition. A fair number of printed songs, especially religious hymns and *Avadāna*-poems, could, fortunately, be compared with their versions in manuscript-books or those handwritten hymnbooks which, at certain places, are still being used and belong either to families or to temples. Several songs were sung by the Mānandhar singing-group of Thāphiti, while Śrī Lokaratna Upāsaka, one of the best singers in Kathmandu, was kind enough to sing every one of the songs to me. Procedures of this kind and tape-recordings permitted continuous checking. On the other hand, the printed poems proved for the most part fairly reliable, their principal deviations being either in the orthography, the number of stanzas, or the use or non-use of the *visarga*. Indeed, the songs as sung appeared to agree very well with those written in manuscript or published, and the oral tradition, when used as a check, showed that there were very few corrupt passages to correct when establishing the final form of the text.

The majority of the songs and hymns edited here are to be found in Ṭhākur Lāl Mānandhar's excellent anthology *Pulāṃgu mye*, "Old Songs," of which I have utilized almost all the poems, and in Prema Bahādur Kasā's *Matenāyā mye*, "Love-songs." Some representative poems have also been taken from Māndās Tulādhār's *Malla Śāha kālayā me*, a most valuable, but extremely carelessly compiled, edition of

“Songs from the Time of the Malla Rulers.” As regards ballads, I have gone to Prema Bahādur Kasā’s *Bākham-mye*, “Narrative Poems.” Quite often one and the same composition had been incorporated in more than one of the above-mentioned original publications, a fact which greatly facilitated the preparation of the present edition.

I consider it unnecessary and undesirable in the limited space of a brief introduction to go into greater detail than I have done here and, therefore, leave it to the reader to gather further information, cultural as well as folkloric, from the preliminary remarks on each poem and the explanatory notes. Two appendixes have been added. While the first lists the *tālas* and *rāgas*, insofar as they are given in the various anthologies published in Nepal, the second makes an attempt to transpose two songs into the European system of music. The translations are as faithful as possible and, naturally, no time has been wasted in a vain endeavour to combine accuracy with beauty.

NOTES

1. With the exception of a few text editions, this literature is at present available only in manuscript. The following texts have hitherto been critically edited: A. Conrady, *Das Hariçcandranrityam. Ein altnepalesisches Tanzspiel. Mit einer grammatischen Einleitung*, Leipzig, 1891; A. Conrady, *Ein Sanskrit-Newārī-Wörterbuch. Aus dem Nachlasse Minayeff's herausgegeben*, ZDMG XLVII (1893), p. 539 ff; H. Jörgensen, *Ein Beitrag zur Kenntnis des Nevārī*, ZDMG LXXV (1921), p. 213 ff. (Contains two tales from the Nevārī version of the *Veṭālapañcaviṃśatikā*); H. Jörgensen, *Vicitrakarṇikāvadānoddhṛta. A Collection of Buddhistic Legends. Nevārī Text Edited and Translated into English*, London, 1931 (=Oriental Translation Fund, New Series, Vol. XXXI); H. Jörgensen, *Baṭṭisaputrikākathā. The Tales of the Thirty-Two Statuettes. A Newārī Recension of the Siṃhāsanaadvātriṃśatikā. Edited and Translated with Explanatory Notes*, København, 1939 (=Det Kgl. Danske Videnskabernes Selskab, Historisk-filologiske Meddelelser, XXIV, 2); S. Lienhard, *Mañicūḍāvadānoddhṛta. A Buddhist Re-birth Story in the Nevārī Language*, Stockholm-Göteborg-Uppsala, 1963 (=Stockholm Oriental Studies, 4).
2. *Hitopadeśa* (A.D. 1371?), Museum für Indische Kunst, Berlin; *Mānavanyāyāśāstra* (A Nevārī version of the *Nārada-Smṛti*, A.D. 1380), Durbar Library, Kathmandu; *Amarakośa* (A.D. 1386), University Library, Cambridge; *Gopālarāja-Vaṃśāvalī* (A.D. 1387-1390), Durbar Library, Kathmandu.
3. Loan-words have not only been borrowed from Sanskrit, but also from Neo Indo-Aryan languages, especially Maithilī, Avadhī, and Brajbhāṣā. Nevārī nouns are frequently replaced by Sanskrit tatsamas which, however, made their way also into the verb part where new formations consisting of tats. +yāya or tats. +juya, that is to say, of verbal phrases, tend to fill the place of genuine Nevārī verbs.

4. "Even-headed"; in mod. Nevārī *Pācūmo*.
5. "Fly-headed."
6. "Point-headed."
7. "Ball-headed."
8. Sanskrit *Nepālākṣara*, mod. Nevārī *Nepā:ākha*.
9. B. H. Hodgson, *Essays on the Languages, Literature and Religion of Nepal and Tibet*, p. 8, rightly regards as the three Nevārī alphabets "most familiarly known" the *Bhanjin Mola* (=Bhūjīmola), *Ranja* (=Rañjanā), and *Newari* (=Nepālākṣara), illustrations of which are given *ibid.* (tables facing p. 8). A useful guide to "almost all the alphabets to be found in the ancient and modern Nepali books" is the *Nepāla lipi saṃgraha* or *A collection of Nepalese Alphabets* compiled by Hemarāj Śākya vaṃśa, Kathmandu, 1077 (=A.D. 1957).
10. In my edition of the *Mañicūdāvadānoddhṛta* I translated *uddhṛta* by "extract". A better rendering of the term might be "adaptation" (of a Sanskrit Buddhist legend, an *Avadāna*) for Nevārī prose purposes, but hardly "emprunté ā, basé sur" as suggested by J. W. de Jong in his review of the same work in *III*, vol. IX (1965/66), p. 75, note 1, since the expression *uddhṛta* in titles such as *Mañicūdāvadānoddhṛta* and *Vicitrakarmikāvadānoddhṛta* is undoubtedly to be regarded as a noun.
11. Dharma Aditya Dharmacharyya, *Nepalese Language and Literature. A Short History and Bibliography of Nepalbhasha or Nepalese (A Paper Submitted to the All-India Oriental Conference held at Allahabad, in 1926 and Reprinted from the "Buddhist India")*, Calcutta, Nep. Era 1047 (=A.D. 1927); Cittadhar 'Hṛday', *Jhīgu sāhitya*, Kāntipura, 1074 (=A.D. 1954); *Dharmāditya Dharmācārya va Nepāla bhāṣā va thvayā sāhitya*. Sampādak: Cittadhar 'Hṛday', Kalkattā, 1084 (=A.D. 1964); Cittadhar 'Hṛday', *Nepāla bhāṣā sāhityayā jāta*, Kāntipura, 1091 (=A.D. 1971), pp. 1a-bha. See also D. R. Regmi, *Medieval Nepal II*, p. 839 ff. (*Literature in Newari and mixed-Newari*). An excellent introduction to Nevārī literature is K. P. Malla's *Classical Newari Literature: A Sketch* (Kathmandu, 1982), the hitherto most informative and up-to-date work in this field.
12. Thus, H. Jörgensen, *Versuch eines Wörterbuches der Nevārisprache*, Acta Orientalia, VI (1928), p. 26; H. Jörgensen, *A Dictionary of the Classical Newārī*, København, 1936 (=Det Kgl. Danske Videnskabernes Selskab, Historisk-filologiske Meddelelser, XXIII, 1), pp. 4-6; *Werner Jacobsens Samling* (being a preliminary list of manuscripts in Sanskrit, Nepālī, Nevārī and Tibetan purchased in Nepal), Copenhagen (unpubl.); *Nepālārājakyavīrapustakālaya-sthahastalikhitasamastapustakānām saṃkṣiptasūcīpatraṃ* (=A condensed list of all the manuscripts of the Royal Nepalese Bir Library; titles in Nevārī are marked as Ne. bhā., that is, *Nevārībhāṣā*, and manuscripts with Nevārī commentary as Ne. bhā. sa., that is, *Nevārībhāṣāsahita*), Kathmandu, 2020 (=A.D. 1962). The first catalogue is S. Lienhard (with the collaboration of Th. L. Manandhar), *Nepalese Manuscripts: Nevārī and Sanskrit* (Wiesbaden: Verzeichnis der orientalischen Handschriften in Deutschland), to be published in 1984.
13. See T. W. Clark, *BSOAS XX* (1957), p. 167 ff.
14. In the manuscripts edited by Hans Jörgensen scribes have also frequently substituted new, that is to say shortened, forms for classical ones.
15. Particularly remarkable for its elaborate diction is number 5, a heavily Sanskritized and almost too artificial hymn, which, however, clearly demonstrates the adaptability and flexibility of Nevārī.

16. See p. 9.
17. The names of these are indicated in the Table of Contents.
18. See the introductory comment on song 3.
19. Cf. numbers 78, 82, and 89.
20. Cf. number 50, 6: *cyā sala guyakhu āṣāḍha kṛṣṇayā amābāsyā somabāra dina*, "(in the year) 896, on a Monday, the last day of the dark half of the month of Āṣāḍha."
21. Expositions of this kind of numerical notation are given by J. Wackernagel, *Altindische Grammatik*, vol. III, § 171, and, particularly detailed, by G. Bühler, *Indian Paleography*, § 35 and D. C. Sircar, *Indian Epigraphy*, p. 228 ff. Numerous specimens are to be found in K. L. Janert, *Indische (und Nepalische) Handschriften*, W. Schubring, *Die Jaina-Handschriften der Preussischen Staatsbibliothek* and other descriptive catalogues of Indian manuscripts. As to Schubring, compare especially entries No. 567, 695, 696, 709, 864, 926, 933, 1008, 1015, 1086, and 1104.
22. Cf. number 91,10.
23. Cf. number 3,5.
24. Cf. number 5,13.
25. Cf. number 7,4.
26. I.e., the five arrows of Kāma; cf. number 3,5.
27. Cf. numbers 1,6; 7,4; 8,5.
28. Cf. number 5,13.
29. Cf. number 58,8.
30. Cf. number 7,4.
31. Cf. numbers 1,6; 8,5.
32. Cf. number 91,10.
33. Cf. number 3,5.
34. Cf. number 8,5.
35. Cf. number 5,13.
36. Cf. number 11,8.
37. Cf. number 12,4.
38. four.
39. six.
40. six plus three.
41. In this manner numbers 22 and 23 depict in detail the outward appearance, the attributes, the beautiful adornment, and the character of Gaṇeśa (22) and Śārada (23).
42. Cf. number 25.
43. Cf. number 20,7.
44. See numbers 67 and 73.
45. See numbers 72 and 75.
46. See numbers 75f.
47. See number 68.
48. See number 70.
49. See numbers 74 and 76.
50. See number 40.
51. See number 45.
52. See numbers 50 and 62f.
53. G. S. Nepali is definitely wrong when he states that "*there is another cultural difference between the two communities* [i.e., the Nevārs and Gurkhas]. *The*

transplantation of paddy in the case of the latter is accompanied by agricultural songs which are, however, rarely to be met with among the Newars'' (The Newars, p. 46).

54. Cf. numbers 92,1-3; 93,R; and 94,1-3.
55. For reasons of space I had to content myself here with identifying only the themes of these songs and to abstain from examining the treatment of the various motifs as compared to their sources. Nor have all the Pāli and Sanskrit texts containing a certain *Jātaka* or *Avadāna* been mentioned.
56. From Skt. *dhruva*.
57. Cf. numbers 13,6 and 24,9.
58. Cf. numbers 18,5 and 14,4.
59. Cf. numbers 9,5; 26,3; and 77,3.
60. See line 9.
61. See line 5.
62. See line 3.
63. See line 4.
64. See line 5.
65. Cf. number 10,4.
66. Cf. number 20,R.
67. Dialogues occur, of course, elsewhere too; cf. numbers 33 and 59. Number 59 represents, moreover, a typical *sihnājyā*-poem.
68. See numbers 90,1 and 91,2.
69. See numbers 90 and 91.
70. Cf. numbers 89 and 90.
71. Cf. number 92.
72. Cf. numbers 93 and 94.
73. Cf. number 87.
74. Cf. number 86.
75. Cf. numbers 87 and 89.
76. Cf. number 20.
77. Cf. number 19.
78. Cf. numbers 40 and 51.
79. Cf. numbers 30, 33, and 34.
80. Cf. number 59.
81. Cf. number 39,1.
82. Cf. numbers 39,R and 44,4.
83. Cf. numbers 30,1; 32,2; and 39,2.
84. Cf. numbers 30,1; 33,1; and 44,4.
85. Cf. numbers 28,2 and 39,1.
86. Cf. numbers 39,1 and 44,4.
87. Cf. number 39,2.
88. Cf. number 22,1-2.
89. Cf. number 24.
90. Cf. numbers 2,2; 5,2; and 9,2.
91. Cf. number 27,9.
92. Cf. number 10,R.
93. Both are white; cf. number 5,5.
94. Number 27.
95. Cf. number 27,R.
96. Cf. number 27,1.

97. Cf. numbers 27,2; 28,3.
98. Cf. number 27,3. In contradistinction to this, classical Indian poetry most often likens the hips of young ladies to slopes (*taṭa*; cf. *Ṛtus.* III,20), carriages or carriage-wheels (*ratha*, *rathacakra*; cf. *Buddhac.* III,16; *Śiśupālav.* XI,23) or sand-banks (*pulina*; cf. *Kirātārj.* VIII,29).
99. Cf. number 27,4.
100. Cf. number 27,5.
101. Cf. number 27,7.
102. Cf. number 28,1.
103. An example of deliberate equivocalness is the use of *suki* in 33,3, which can also be understood as a finite form of the causative *suke*, "to allow oneself to be penetrated."
104. Brilliant instances are the code-words and code-word compounds indicating the date of a poem; see pp. 6-7.
105. Cf. number 16.
106. Cf. number 20.
107. Cf. numbers 6 and 61.
108. Muhammad Jāyasī's didactic work *Akharāvaṣa* is an *akṣaramālā*-poem; see Rāmacandra Śukla, *Hindī sāhitya kā itihāsa*, p. 100.
109. Cf. numbers 22 and 29.
110. Cf. number 23, which has been composed in the metre known as *bhujam-gaprayāta*.
111. Cf. numbers 65 and 68.
112. See S. Lienhard, RSN, p. 174 f. It is worth noting that a cult of Bhīma(sena) was also developed "on the mountain slopes of Java during the late Majapahit period" (W. F. Stutterheim, *Studies in Indonesian Archaeology*, The Hague, 1956, p. 105 ff.). As regards Nepal, the worship of Bhīmasena is firmly attested in the reign of Mahendra Malla (A.D. 1560-1574), but may be much older; cf. D. R. Regmi, *Medieval Nepal II*, p. 612. According to W. Crooke, Bhīmasena is an important deity in the religion of the Gonds, too (*Religion and Folklore of Northern India*, London, 1926, p. 176; see also C. von Füller-Haimendorf, *The Raj-Gonds of Adilabad*, London, 1948).
113. Number 21.
114. Only iconographically is Bhīmasena still represented as a warrior holding a club in his right hand and standing as if ready to fight; cf. the photograph reproduced in G. S. Nepali, *The Newars*, pp. 96-97. Some of the images, in temples and elsewhere, represent Bhīmasena together with Draupadī and his brothers; see D. R. Regmi, *Medieval Nepal II*, p. 612. The fact that Bhīmasena is associated with trade and prosperity, which is typical of Nepal, can perhaps be explained as the result of a popular amalgamation of Bhīmasena with Bhīmamalla or Bhīmalla, the minister of King Lakṣmīnaraṣiṃha Malla of Kathmandu (A.D. 1620-1641), who is credited with having established regular commercial connections with Tibet.
115. Cf. number 87, R.
116. Cf. number 61, R.
117. Cf. number 50, 4.
118. Cf. G. S. Nepali, *The Newars*, p. 321 ff., which, however, does not account for Bhīmasena's role as the guardian of true love and matrimony.
119. Number 16.
120. Numbers 17 and 18.

- 121. See verse 5 f.
- 122. Cf. number 44.
- 123. Cf. number 24.
- 124. Svayambhūnāth.
- 125. Cf. number 43.
- 126. See number 92, R-3.
- 127. Cf. numbers 93, R and 94, 2. Other traces have also been preserved of the cult of Indra, which is to a certain extent, still living in and around Kathmandu.
- 128. Cf. numbers 11 and 94, 1 f.
- 129. Cf. number 94, 1. In number 1, 2 Varuṇa is named the King of the Nāgas.
- 130. Cf. number 93, R.
- 131. Cf. number 12. The same lake is also called *Tavad(a)ha(na)* (mod. *Ta:dahaṃ*), *Kālihrada*, or *Nāgahrada*; see number 92, 2.
- 132. See number 96, 13.
- 133. See numbers 43, 95, and 96.
- 134. See number 11, 7 and n. 40.
- 135. See numbers 12 and 13. Cf. J. Brough, *Legends of Khotan and Nepal*, BSOAS XII (1948), p. 333 ff. and E. Lamotte, *Mañjuśrī*, T'oung Pao XLVIII (1960), p. 49 ff.
- 136. Cf. number 88.
- 137. Cf. numbers 47, 56, 58, 59, and 60.
- 138. Cf. numbers 48, 56, and 57.
- 139. Cf. numbers 87 and 95.
- 140. Cf. number 87.
- 141. See number 37, 2 and footnote.
- 142. See number 96, 14.
- 143. See numbers 95, 6 and 95, 10-13.

Translation

I RELIGIOUS POETRY

1 Buddha Descends to Lumbinī

The Bodhisattva passes from his abode in the Tuṣita Heaven, in order to be reborn as Gautama Buddha, and Gods and Lokapālas hasten to pay him respect. The song was composed in A.D. 1864 during the reign of Surendra Vīra Vikrama Śāha (A.D. 1847-1881).

Homage to the venerable Buddha arriving at the grove of Lumbinī. (R')

He arrives and causes Brahmā to sweep the ground before him; Sarasvatī to spread a carpet; Kubera, the king of the town of Alakā, to throw about money and wealth; (1)

and causes the God Vāyu to fly his banner; the god Agni to burn incense, the king of the Nāgas, Varuṇa, to make streams of water flow; (2)

Mahādeva to beat his drum; Nārāyaṇa to blow his conch; King Yama to take his staff in hand and clear the way; (3)

Indra to hold an umbrella over him; crowds of monks to fan him with chowries; heaven to rain a shower of flowers. He arrives with feelings of joy. (4)

He arrives, borne by Śeṣanāga, together with Nairṛta, Jñānākara and others, and accepts their worship. (5)

This song was composed in the year “forest-elephant-jewel”²² when the glorious Surendra was King. The singer, a poor man, says: I take refuge in the Teacher. (6)

2 Buddha Śākyamuni

A song, describing the beauty and the virtues of Buddha Śākyamuni, composed during the reign of Śrīnivāsa Malla of Patan (A.D. 1681-1684). V.4 probably alludes to Buddha's meditation before attaining enlightenment and to his temptation by Māra.

Most beautiful is the son of Māyā Devī. He protects the universe. (R)

Golden is his complexion and infatuating are the auspicious marks on his body; and extremely fitting is his ochre robe. (1)

His eyes shine like lotus petals. He is beautiful, he, the Lord with curly hair. (2)

He delights in doing good to others, making happy whosoever has been miserable. (3)

When thousands of beautiful women came to the place where he practiced Yoga and meditation, he made them fail in their attempt to distract him by the power of his love. (4)

He has no longing for worldly things. He always remains serene. He has attained the highest path of enlightenment. (5)

Śrīnivāsa Malla, king of Nepal, is the hope of the distressed people in this world. (6)

3 Siddhārtha Gautama Addresses Yaśodharā

Siddhārtha Gautama addresses his wife Yaśodharā before leaving home. The song was composed by Amṛtānanda Paṇḍit, a Śākyabhikṣu by birth, who, because of his outstanding knowledge, was later promoted to the rank of Vajrācārya. Amṛtānanda is also known to have written the continuation of Aśvaghōṣa's *Buddhacarita* (Cantos XIV ff.). He assisted B. H. Hodgson in his research-work on Nepal.

You should not feel sorrow, Yaśodharā. In adversity it helps to be composed. (R)

Intending to eliminate dying, being born, growing old, and sickness, I am now leaving home and shall attain knowledge. (1)

I shall frighten the hosts of Māra. I shall kill the Ego-maker, and shall destroy all the sufferings of this world. (2)

I shall come again in time. Sons I shall make monks, and then speak about *dharma*. (3)

In order to close the path of evil, I shall lead the people to the path of *dharma*. I shall rejoice in the city of salvation. (4)

Let us now see the year of the Nepal Era which is, let us say, "eye-arrow-opening." One may forgive the faults (made) by the speaker. (5)

4 Yaśodharā

Yaśodharā, Siddhārtha Gautama's wife, here speaks to a female friend, expressing her apprehensions after Gautama has left home and entered upon the religious life. This song, too, was composed by Amṛtānanda Paṇḍit.

Oh friend: how will my Lord⁴ remember me? (R)

He is the jewel of the noble race of the Śākya. He is the Lord of the three worlds. In this world there is no wise man like him. (1)

He may see their beautiful bodies, and, while looking, his mind may be attracted. He may sit in the company of the heavenly maidens. (2)

I have become his royal consort, I am pregnant and miserable. This life of mine, a sinful woman—how is it to be saved? (3)

I, the singer, am an ignorant person. He is the Lord of all bliss. The numbers "forest-suffering-ocean" will reveal the year. (4)

5 The Tathāgata

A rather difficult poem written by an unknown author in A.D. 1705 or possibly later. It describes the beauty of the Buddha and the five Tathāgatas and is composed in a Sanskrit metre. Furthermore, the language is strongly influenced by Indian words. Evidently the poet laid stronger emphasis on form than on content.

Infatuating is the appearance of Buddha Svayambhū.⁵ You exhibit to the world your form of heavenly bliss. We can never see enough of your form. Worship this form, oh disciple! (1)

Your eyes look like two lotus petals, when you look with your half-opened eyes. Most beautiful are your eyes, when you sit in the posture of meditation. Worship these eyes, oh disciple! (2)

Your ears are adorned with various jewels and possess a splendor twice as bright as the sun's. Your ears shine on this earth. Worship these ears, oh disciple! (3)

Your hair may be compared to the complexion of a Kokila. Your hair is tightly twisted like the curls of a fish (?), your hair is like a *śārikā*⁶ made of sapphire. Worship this hair, oh disciple! (4)

Your teeth are as bright as the moon in autumn, have the right dimensions and auspicious marks. Your teeth are in color like rice gruel and the stars. Worship these teeth, oh disciple! (5)

Your tongue is like *vidyārambha*, the introduction to learning. Your tongue is clean as one's tongue must be in the place where Stotras are sung. What further virtue can I tell? Your tongue is unbounded.⁷ Worship this tongue, oh disciple! (6)

From your navel a lotus arises. Divine knowledge manifested itself from your navel. The act of creation is performed by your navel. Worship this navel, oh disciple! (7)

Your hands seize the ends of the universe.⁸ The palms of your hands are the complexion of vermilion. Your protecting hands have the length of a *che*.⁹ Worship these hands, oh disciple! (8)

Your feet rest on the Noble Eightfold Path. Your feet remind us of the Guardians of the compass. Your feet mean salvation to all devotees. Worship these feet, oh disciple! (9)

Beautiful is the fine garment you are wearing. Your garment is an ochre robe. Your garment is of five colors and of five shades. Worship this garment, oh disciple! (10)

The first¹⁰ of your colors is white.¹¹ The second color is blue.¹² Yellow¹³ is your third color, red is your fourth,¹⁴ and dark blue your fifth.¹⁵ Worship these colors, oh disciple! (11)

These five are the Buddha bodies of consciousness. I always behold this idea from a distance.¹⁶ Always fulfill my wishes! Worship these five bodies, oh disciple! (12)

This song was composed in the year "Pāṇḍava-eye-mother" of the Nepalese Era,¹⁷ in the bright fortnight of the month of Śrāvaṇa, on the fourth day,¹⁸ on Tuesday, in the lunar mansion called Puṣya and the constellation called Valiyāna. (13)

In these three worlds you are the Lord of the Law, the very substance of the Law, the Self-born, moving the immovable in the form of Brahmā. By devotion and meditation we may behold your form in a five-fold way. Knowing all this and cherishing this idea in your mind, try to worship him, oh disciple! (14)

6 Svayambhū

A song connected with the worship of Amitābha, Mañjuśrī, and Svayambhūnāth. Some thirty years ago, this song was still sung by people who, having bathed in the river Bīṣṇu-matī, proceeded in groups to Svayambhūnāth. The verses are at least two hundred years old. The first syllables of each stanza give, when read together, *namo Bāgisvalāya* (i.e., *namo Vāgīśvarāya*), "Homage to (Mañjuśrī-)Vāgīśvara."

Oh people, pay homage to the feet of the three jewels¹⁹ and show your devotion. (R)

Days are never the same as long as life lasts for man. Life flows on, impermanent. If man does not think of *dharma* in this life, he will afterwards go to hell. (1)

Being subject to illusion, veiled by *māyā*, his eyes do not see *dharma*. Not thinking of the next world, not doing good to others, the hour of death will approach him. (2)

As a boy he plays; when middle-aged he does not reflect. In old age laziness enters. Separated from everything he must leave. Love, friends, and wealth do not follow. (3)

Svayambhū, the Light, and Dharmadhātu, have condescended to come to the wonderful hill called Gopuccha.²⁰ If you pay homage to Him, you will not need to endure hardships.²¹ He will lead His people to Sukhāvatī. (4)

This world leads to heaven or hell. Know this, oh people, and pay homage! Go and see the next world, pay homage in this! Know this, oh people, and pay homage! (5)

You do not think when you have time to do so. Due to old age you may not have time. You may perish at any moment. It is difficult to obtain birth as a man. Know this, oh people, and pay homage! (6)

You cannot take with you what you like, nor can you stay on in this world as long as you like. You will be taken to the door of Yama. Parents cannot hinder the messenger of Yama, nor friends, nor wealth, nor riches. (7)

7 Buddha

A hymn to Buddha which, according to the date given in verse 4, was composed in 845 N.E., i.e., A.D. 1725. Particularly noteworthy is the somewhat elaborate composition with end-rhymes in each line.

I shall perform *ārati*²² before the venerable Ghana.²³ Day and night I shall invoke the name of Daśabala.²³ (1)

I shall do worship with grains of unbroken rice, sandel-wood-powder, flowers, incense, *rasa*,²⁴ and lamps. (2)

I shall play the cymbals, the *mṛdaṅga* and the *ḍholaka*, and, along with the *ḍamaru* and other musical instruments, I shall blow the conch. (3)

Know the year by joining "mountain," "ocean," and "jewel." Folding my hands again and again, I shall say my prayer. (4)

8 Matsyendranātha

The author addresses Matsyendranātha-Lokanātha and, in the last verse of this hymn, refers to the festive procession of the car (Skt. Matsyendrayātrā, Ne. Machindrajātrā) which is celebrated at Patan every year for about two months. The song was composed in A.D. 1865, during the reign of Surendra Vikrama Śāha (A.D. 1847-1881).

Oh Lokanātha, do save me soon! (R)

To you whose color is like the dawn's, who bear Amitābha on your forehead, who give the gestures of security²⁵ and of granting a boon,²⁶ who are the Protector of the unprotected and hold in your hand the unfailing snare, to you I, a poor man, have come, full of hope. (1)

In your crown of gold there is a golden *ketakī*-flower, in your ears are golden ear-rings. Being mercy itself and a treasure-house of mercy, may you look mercifully upon me! (2)

Your ornaments, made of jewels, shine like the colorful splendor of lamps, you have put on a necklace of jewels. Oh Matsyendranātha, being an embodiment of Mind, I bid you to fulfill my wishes! (3)

O Lord of the land Sukhāvati, glorious and endowed with beautiful auspicious marks! Behold, oh Lord: I bid you to cast a kind look upon me and take me to Sukhāvati at that time!²⁷ (4)

You come standing in the chariot in Lalitapura,²⁸ delighted and with pleasure. Surendra Vikrama Śāha is the Lord of the year "sentiment-elephant-jewel".²⁹ (5)

9 Matsyendranātha

This hymn describes Matsyendranātha-Lokanātha and mentions in verse 4 the advantageous results obtained by the poet's continuous worship. The song was evidently written in

the middle of the eighteenth century, during the reign of Rājyaparakāśa Malla (A.D. 1745–1758), King of Patan and brother of Jayaparakāśa Malla.

Oh Lokanātha, give me knowledge as a boon! (R)

Your face is extremely beautiful, like the dawn. It shines like the sun and is similar to a *tilaka* of gold. (1)

The beauty of your eyes is like leaves of blossoming lotus-flowers. The Tathāgata Amitābha is situated on your head. (2)

You are adorned with various ornaments made of jewels and rubies; red and blue flowers are on your head, layer upon layer. (3)

Having performed worship at your feet, I have attained lordship over heaven, due to my homage to you. (4)

Convey strength to Rājyaparakāśa, the husband of Puṇyalakṣmī—considering him as your child! (5)

10 Lokanātha

This is a poem combining the features of a devotional hymn with those of a ballad. The story is taken from the *Divyāvadāna* and the *Kāraṇḍavyūha*: Having proceeded to Ceylon, the merchant Siṃhala and his companions are all enchanted by beautiful Rākṣasīs, but Lokeśvara-Avalokiteśvara manifests himself in the shape of the winged horse Balāha and, tender with pity, saves the believer, Siṃhala. Local tradition shifts the scene to Nepal and the Tibetan border, replacing Ceylon with Lhasa. The song was written during the reign of Rājendra Vīra Vikrama Śāha (A.D. 1816–1847).

My only hope is, oh Lokeśvara, your feet of lotus-petals. Looking at me, a poor man, you kindly protect me! (R)

I fell under the sway of the bodily charm of the beautiful Rākṣasī. But I, Siṃhala, want to escape, looking for a way out. Wherever I went, I went with my mind impassioned. Then you manifested yourself before us. (1)

There was the horse Balāha, and all the people³⁰ were put on its back and were carried across the ocean. Moved by love, my companions looked back and fell from the horse's back. Claiming them to be hers, the Rākṣasīs carried them back. (2)

By invoking your name and bowing down to your feet, Siṃhala alone reached his home. I have to thank you, oh Lokanātha, for it was on account of your mercy that I became King and the people were put on to the path of *dharma*. (3)

This poem was written in the Nepalese year "feet-*rāga*-nine".³¹ Destroy, (oh Lokanātha), the evil intentions of the people!—The singer has spoken. Let us forgive the poet where he has made faults and say that the king of this time is *śrī*-Rājendra! (4)

11 Gorakhanātha and Lokanātha

The following song has not much value as poetry, but is interesting, as it tells us the story of Gorakhanātha (Goraṣṇātha) and Matsyendranātha (Lokeśvara, Lokanātha).

Gorakhanātha burned with a desire once to be able to behold Lokeśvara, the creator of the world, who, as he knew, resided on Mount Kapotala. But the only means by which he could provoke Matsyendranātha to manifest himself was to confine the dispensers of rain, the nine Nāgas, and thus to call forth a long drought. Only then would the compassionate Matsyendranātha appear, showing mercy and relieving the people.

When Gorakhanātha carried out this plan, the inhabitants of the Kathmandu Valley suffered greatly from a twelve-year-long drought. The young Rāja Varadeva, who succeeded his father Narendradeva when the latter had withdrawn from the world, was in great distress on account of the misfortune which had befallen his country. Luckily, he heard one day that Bandhudatta, an old Ācārya, knew the solution: Lokeśvara was the only Being who could put an end to his subjects' miseries of hunger and want, but could not be brought forth, unless the old King, Narendradeva, now living in a lonely Vihāra, was made to join the Ācārya's procession to Mount Kapotala.

Verse 9 ascribes the song, written in 1792, to Raṇa Bahādura Śāha (A.D. 1777-1805). Since the *rāga* is that of *sihnājyā*, this song must often have been sung during the work of transplanting the rice, to which a special reference is made in verse 5.

Let us visit the shrine of the merciful *śrī*-Lokanātha! (R)

Gorakhanātha came begging for alms, but the people did not give the alms he had asked for. Hiding the nine Nāgas,³² he lived as a recluse, and for twelve rainy seasons no rain had fallen. (1)

King Narendradeva together with Bandhudatta, all the dignitaries and Kakenī³³ went to see him: Peasants came uttering prayers for the glorious city of Patan, arranging auspicious jars (?), doing *japa* and *tapa* and performing their devotions. (2)

Having asked their King's permission they carried along Lokanātha and brought Lokanātha to Nepal.³⁴ When Gorakhanātha saw Matsyendranātha, he worshipped him with great pleasure. (3)

The nine Nāgas came there as soon as they saw this, and rain poured down in great showers. Matsyendranātha made heavy rains fall and, giving food gladly, protected the people. (4)

Having scattered the seed and observed the proper time, everybody transplanted the rice.³⁵ When this labor of transplanting was finished,

they performed the *annadāna*³⁶ in the month of Śrāvaṇa,³⁷ using the vessels in which riceballs are offered. (5)

On the first day of the bright fortnight in the month of Vaiśākha³⁸ Matsyendranātha came standing in his chariot,³⁹ and with great pleasure Biriñci Nārāyaṇa delivered the people. (6)

Due to the strength of their charity the people attained plenty of merit: there was prosperity and welfare. In the month of Vaiśākha the people became thoughtful and each performed his Digu-pūjā.⁴⁰ (7)

Look whether this is right or not right: Nobody is to be seen in Nugala.⁴¹ This has been said on the Ekādaśī-day of the month of Vaiśākha-Jyeṣṭha⁴² of the year "twelve-plus-Durgā".⁴³ (8)

The speaker is Śrī-Raṇa Bahādura, a great warrior. Let us listen to the glory of Lokanātha. May the king, in his mercy, give his blessings in the Lagana-yātrā.⁴⁴ (9)

12 Mañjuśrī

Mañjuśrī is generally believed to be the founder of Nepal. He is supposed to have come to Nepal in order to visit the shrine of Svayambhū. He came riding on his *vāhana*, a lion, and was accompanied by his two goddesses, Varadā and Mokṣadā. While spending three nights on a small hill, today called Mañjuśrī-than, east of Bhatgaon, he perceived the wonderful light of Svayambhū. The Valley of Kathmandu was at that time a big lake, the Nāgahrada or Kālihrada, which was the abode of several Nāgas, many birds and waterfowl. Since the shrine of Svayambhū was situated on the other side of this lake, on the northern shore, Mañjuśrī decided to drain it: by cleaving Mount Kapotala, south of the lake, with his sword Candrahāsa, thus letting the waters of the Nāgahrada run off through this opening, he created the Valley of Kathmandu. To the King of the Nāgas and his followers he assigned a new dwelling-place, the Ta:dahaṃ or "Large Lake."—The song was composed in A.D. 1844 during the reign of Rājendra Vīra Vikrama Śāha (A.D. 1816-1847).

Śrī-Mañjudeva⁴⁵ came to the lake Nāgabāsa⁴⁶ in Nepal,⁴⁷ (R)

Sitting on the back of a lion, holding the sword Candrahāsa in his hand, and accompanied by his two goddesses. Sitting on a golden lotus-leaf in Lake Nāgabāsa, the Self-born, the embodiment of light, manifested himself. (1)

Kāliyā⁴⁸ and his followers brought other Nāga-kings, and they all created joy for each other. Kokilas and similar birds, Cakravākas, geese and various water-fowl lived happily there. (2)

Seeing the deep lake and fearing to plunge down into the water, he went

to Mount Kapotala. Having ascertained the feelings of Gods, Daityas and men, he cleft the mountain and let the water run off. (3)

Now the Nāga kings were brought and given an abode in the Lake.⁴⁹—Let us do reverence to the Self-born! This poem was written in the year “faces of the Four-headed (Brahmā)-colors-colors plus three,”⁵⁰ at the time when King Rājendra Vikrama was the ruler of the country. (4)

13 Mañjuśrī

This song relates the same legend as song 12, but adds in verse 5 the story of Śāntikara. When Buddha Kāśyapa in the Dvāpara-Yuga had come from Benares to Bengal, he exhorted Candradeva, the king of Gauḍa, to proceed to Svayambhūkṣetra, the Kathmandu Valley, and there as a beggar devote himself to a holy life and to the study of the Śāstras under the guidance of Guṇakāra Bhikṣu. Candradeva did as he had been told. He became a mendicant and assumed the name of Śāntikara. Wishing to save Svayambhū, when the Kali-Yuga was approaching, he covered the light of Svayambhū with a stone and erected a Caitya. He then withdrew to one of the five halls built by him which even today is called Śāntipura.—According to verse 6 the poem was composed during the reign of Surendra Vīra Vikrama Śāha (A.D. 1847–1881).

The Lord⁵¹ is residing happily on the peak of the mountain.⁵² (R)

At first the land was full of water.⁵³ You manifested yourself on the lotus-flower as an embodiment of light—residing happily on the peak of the mountain. (1)

Buddha, the Law and the Brotherhood, these three gems being one in you, you manifested yourself there to me in the form of Viśvarūpa—residing happily on the peak of the mountain. (2)

Thirty-three crores of gods, Brahmā together with Viṣṇu and Mahādeva, came to worship you there—you who are residing happily on the peak of the mountain. (3)

With his sword Candrahāsa śrī-Mahā-Mañjuśrī released all the water and did worship to you, an embodiment of light—residing happily on the peak of the mountain. (4)

King Candradeva⁵⁴ came. He covered the light. He became known as Śāntikara.⁵⁵ He built the five halls Pañcapurī⁵⁶—while you were residing happily on the peak of the mountain. (5)

At the time when this song was composed King Surendra Vikrama was the owner of the year. Fulfill the wishes of the speaker,⁵⁷ oh Lord—residing happily on the peak of the mountain! (6)

14 Nārāyaṇa

There are several important shrines to Nārāyaṇa in the Kathmandu Valley one of the holiest of which is that at Buṛā Nilakaṇṭha. This Vaiṣṇava sanctuary has a large image of Viṣṇu-Nārāyaṇa lying on Ananta in the middle of a tank and is situated in the eastern part of Kathmandu.—The following hymn enjoys great popularity. The last verse mentions King Jaya Bhāskara Malla of Kathmandu (A.D. 1700–1714). This indicates that the song, which is highly Sanskritized, must have been written at the beginning of the eighteenth century.

Oh Nārāyaṇaju residing blissfully on the edge of the mountain! (R)

Every day you have three complexions.⁵⁸ Your face is extremely beautiful. In your left hand you hold the discus, in your right hand the conch. (1)

On your head you have the hood of the Snake, on your ear you have a noose, and round your neck, o Lord, you wear a *tulasī*⁵⁹-garland. (2)

Oh Lord: may there be mercy for us at the request of the speaker. Arise and make your appearance, oh Nārāyaṇaju. (3)

Make it possible, oh Nārāyaṇaju, for *śrī*-Jaya Bhāskara Malla to obtain universal kingship. (4)

15 Kṛṣṇa and Sudāman

The *Mahābhārata* as well as the *Bhāgavatapurāṇa* (X) and *Brahmavaivartapurāṇa* tell the story of the poor and miserable Brahman Sudāman, a former school-fellow of Kṛṣṇa's. Though Sudāman remembered his rich and glorious friend, Lord Kṛṣṇa, he would not at first seek his aid, but finally, mainly because of the entreaties of his wife, went to see him at Dvārakā, where Kṛṣṇa gave him a splendid reception. Indian poets sometimes used the story of Sudāman and Kṛṣṇa as a suitable topic for describing the *sakhyarasa*, or *rasa* of friendship, which represents one of the five religious *rasas* developed by the Kṛṣṇaites. Well known are two epic poems in Brajbhāṣā named *Sudāmācarita*, a short one by Nandadāsa and a somewhat longer one by Narottamadāsa, both of which belong to the classics of Hindī literature.

Our Nevārī poem is rather simple in style and composition and was written during the reign of Śrīnivāsa Malla of Patan (A.D. 1661–1684). Its author alludes to the story of Sudāman and Lord Kṛṣṇa only in the first two lines of the poem, which evidently constitute its refrain, and uses the story merely as a sort of background against which to contrast a life spent in poverty with one spent in luxury.

Sudāman beside Nārāyaṇa⁶⁰: where is the one who can make this world stable? (R)

One embraces his wife on his lap.

One sets his hope in the bridal palankeen.⁶¹

Another, a destitute man, cannot get along with his rags.⁶²

One has a bed decorated with brocade. (1)

One is fed up with the ghee in his cooked rice.⁶³
 Another has half a cake as his nourishment.
 One, a poor fellow, has difficulty even in opening his mouth.⁶⁴
 Another puts his hope only in the Ekādaśī-day.⁶⁵ (2)

On one's cot there is wonderful bedding.
 Another's bed has only a straw mat.
 Another, a destitute man, cannot get along with his shreds.
 One lives near the kitchen and can eat when he wants. (3)

One holds his beloved as dear as his life.
 Another has an intermediary between himself and his wife.
 One wife treats her husband like a god.
 Another couple separates, having quarrelled continuously. (4)

Śrīnivāsa Malla, a child of Matsyendranātha, has written this poem. This is the time which removes our evils. I shall serve at the feet of Matsyendranātha with divine attention. I have experienced human life, which, up to now, was unknown to me. (5)

16 Śiva

This song describes Śiva and is probably more than two hundred years old. Although the author has used several loan-words from Sanskrit, unavoidable in this context, the style is genuinely Nevārī.

He has a beautiful paste of sacred ashes: Gaurī is on his left, and his riding animal is always a bull. His two companions are Nandī and Bhindī,⁶⁶ and what he holds in his hands are the trident and the drum. A diadem of gold is his head-gear. (1)

Poison, hemp⁶⁷ and thorn-apples⁶⁸ are his food. A tress of hair serves him as a ribbon to bind his top-knot, and the ornament at his waist is a belt of hanging bones. A tigerskin is his bed. The young moon is like a flower stuck into his hair, and on various places on his body there are ornaments consisting of beautiful serpents. (2)

The ten directions are his garments. He is the seed of the world. There is no other way to describe him. Destroying all the bad conditions of life, he is the hope of his devotees. The demon Tripura is his victim. (3)

What people must develop are good intentions together with *bhakti*. What the world must do is invoke his name. The ornament hanging on his neck is a garland of skulls. The mind of the speaker is kept upon him: nothing can be added, if he is not present. (Oh Śiva), fulfill the desire of my heart! (4)

17 Kālī

There are numerous Stotras describing the terrifying aspect of Kālī. The example given below describes the goddess as an eternally young girl. The poem is undoubtedly one of the older pieces of Nevārī poetry, going back to about A.D. 1700. The language is difficult, the style energetic. The last line of verse 4 mentions King Bhūpatīndra Malla of Bhatgaon (A.D. 1696-1722).

Oh Kālī, little child of the mountain,⁶⁹ you are the deliverance of this world! (R)

The garment on your body is like blue clouds. Your belt is of tiger skin. There are skeletons in your diadem made of skulls. On their heads is the glitter of pearls. (1)

Round your neck hang the skulls of men. On your thighs there is a garland of bones shining like precious pearls.⁷⁰ In your four hands you hold the sword, the skull, the spear and the drum. (2)

In cutting into pieces the heart of the Daitya, you pull out his intestines and kick him with your feet. You are red with blood through the blood-drops of the youthful body of your enemy, the Daitya. (3)

She shows her most frightening aspect, and the masses of her hair are curly. — You have placed a feeling of complete *bhakti* in the mind of King Bhūpatīndra. (4)

18 Guhyakālī

Tantrism venerates Kālī as Guhyakālī, the mysterious Kālī or Kālī of the *guhya*, who, surrounded by ghosts (*bhūta*), Yoginīs, and spirits occupying dead bodies (*vetāla*), executes her fierce destruction of the wicked and thus purifies the world. Our poem, which is more interesting for its content than for its literary merit, was composed about four generations ago by a religious mendicant named Caṇḍīdāsa. The poem is sung in the *bhajana* style.

Oh śrī-Guhyakālī, who is my protectress, do not make me, your servant, a Kaṃkāḷī.⁷¹ If a Kaṃkāḷī brings trouble to me, I may again have to cry out. (1)

The hair of the Bhūtas is curly all over. They can eat so much, and they perform dances, producing the jumping sound *tiṃ tiṃ*: Such is a Kaṃkāḷī. (2)

There are so many Yoginīs and Vetālas; there are so many serpent ornaments. With her sword she cuts into two pieces the evil-minded Daitya. (3)

She has slain so many in battle. Those who escaped ran away swiftly. Holding her sword in her hand and looking in all directions, Kālī kills the Daitya. (4)

Oh Kālī, have mercy upon me. If not, Caṇḍīdāsa will have to cry out. At your feet, with folded hands, I ask you to give me refuge. I have come to your feet. (5)

19 Bhavānī

Songs of painful repentance in which the singer accuses himself of having led a vicious and dissolute life are common in Nevārī poetry. The singer of this poem, possibly a lady, implores help from Bhavānī who here represents the kind and amiable aspect of Umā or Pārvatī, the Consort of Śiva.

Oh Bhavānī, put an end to this suffering soon! (R)

In this life, your child's life,⁷² I have drowned in sin. Now it is time for you, with an eye of mercy, to look upon me, oh Bhavānī. (1)

Thinking of men and riches, I have moved over to unrighteousness (*adharma*). Fulfill the wishes of an ignorant person like me, oh Bhavānī. (2)

Because of my everyday worries I have not been able to perform your worship. Now my body is dried up,⁷³ oh Bhavānī. (3)

Grant me refuge beneath your two feet. Do not forsake me for too long, oh Bhavānī. (4)

I, the speaker, am a child and my hope is solely upon you. Without you there is no help whatever for me, oh Bhavānī. (5)

20 Bhīmasena

Bhīmasena is considered to be the protecting lord of merchants and the tutelary spirit of matrimony. The Bhīmasena temple in Western Kathmandu is well known, as is that in Bhatgaon. It is situated in the Tachupal Tol, opposite the Dattātreya temple. The shrines dedicated to Bhīmasena are especially numerous on the ancient Indo-Nepalese trade-route. In honor of Bhīmasena, the Nevar trading castes in and outside the Valley observe a special festival once a year, the Bhīmasenayātrā. — In this song an unhappy person, a merchant, pours out his grief to the god, requesting him to put an end to his troubles soon. The song is a fine example for an *akṣaramālā*-poem.

Hear, oh king *śrī*-Bhīmasena, grant me a boon! (R)

Destiny has written this suffering into my *karman*. I see it and still there

is pride in my mind. What sort of creator has brought about such family quarrels? I am like a mad woman. (1)

When I remember the story of my suffering, I suddenly become afraid. Let me leave this life one day⁷⁴ earlier! What is the use of this birth? I have been entrapped by a quarrelsome *māyā*. I was unable to pay heed to reputation and merit. (2)

Whom shall I accuse? To how many shall I tell it? Since something is wrong in my *karman* and since, owing to the cruelty of my fate, I could not see wealth,⁷⁵ I am now born into hell. (3)

To force my mind to do penance, I shall perform *japa* and *tapa*. I try to arouse thoughts about what I actually am, but my mind sticks to money. On account of this worry I never feel satisfaction, as if I had never eaten, although I have eaten. (4)

Looking beyond this world, I made at first, to the best of my ability, some efforts to get to the other world. In this birth as a merchant, my mind roamed about. There was no reputation, no merit for me. (5)

Whatever effort I made, it did not turn out as expected. I resembled the grass that grows by the road. My mind roams on the way. I did not know what to do. Every day my body becomes weaker. (6)

I have worried so much in this life, in which we are supposed to live just a moment. Youth is like a dream we have seen. What is the use of obstinacy? Keep the sense of forgiveness in your mind, knowing that this life is without substance. (7)

The whole world invokes you, Bhīmasena, for in this Yuga⁷⁶ there is nothing without you. Day and night the body and the mind of the speaker remain at your feet. Seeing me, a poor person, it is time to show me your mercy. (8)

21 Bhīmasena

The following is a heroic poem, dominated by the heroic *rasa*. Its poet celebrates Bhīmasena entering into battle in order to kill Duṣṣāsana. Before this mortal combat, Bhīmasena's followers bid him farewell and perform a *pūjā* to ensure success. — The language and style of the poem indicate an age of about three hundred years.

Bhīmasena comes gladly, having destroyed his enemy's body. (R)

People came and stayed; he stopped being busy in order to accept their worship. The whole ground is perfumed with the incense of *gogula*⁷⁷ and smoke. (1)

When various musical instruments sounded, it was terrible to listen to this sound. Gnashing his teeth, Bhīmasena leaps into battle. (2)

Opening his red eyes,⁷⁸ kicking him angrily with his bent knees and extracting his bowels: Bhīmasena slays Duḥśāsana. (3)

There is no one stronger than he. He drinks sufficient blood, and on the site of his battle he makes a fire as big as a fire can be. (4)

Easily catching tigers and elephants between his legs, clasping lions under his arms, and making horses fall flat to the ground, he moved there. Who is not afraid? (5)

Let me, (Lord), dwell beneath your two feet, and make me attain liberation in this very body and pay my homage as well as I can. (6)

22 Gaṇeśa

A song to Gaṇeśa composed by a certain Viśvahaṛṣa either in 959 N.E. (= A.D. 1839) or in 950 N.E. (= A.D. 1830). The poem is rather elaborate and follows the tradition of Indian Stotra writing. The language is Sanskritized. — The poem is sung as a *bhajana*.

Strive always to worship the god Gaṇapati!" (R)

You have the face of the elephant Airāvata and are beautiful on account of your snow-white complexion. You are a dwarf like Vāmana and are endowed with three eyes. (1)

On different places of your body there are ornaments consisting of serpents. A tiger skin is your garment, and what you hold in your hands is an axe, a radish and a cake. Your *vāhana* is a mouse. (2)

You are called Gaṇanāyaka. You are the first to accept *pūjā*. You remove obstacles and adversities and you bring success. (3)

The year of the Nepalese Era when this song was composed was "five" and "openings". Thus said Viśvahaṛṣa, joining his hands in salutation again and again. (4)

23 Śāradā

The following is a hymn composed in 919 N.E. (= A.D. 1799) by Lakṣmīsunaṇḍa, a Brahman, who here tries to describe Śāradā. The author imitates the pattern of an Indian Stotra, but his verses, written in the Sanskrit metre called *bhujangaprayāta*, can hardly be considered to be poetry of a very high order, though the style, Indianized in expression and vocabulary, is lucid and simple.

Oh Śāradā, in many ways I always make obeisance to your feet. Give me soon the knowledge of all the Śāstras. Please grant me intelligence and knowledge. (1)

Your magnanimity is as large as the ocean: many poets are not able to cross it. Indra and other gods did *bhakti* to you. You are the mother of Muni Vyāsa and all the Yogins. (2)

Your most beautiful body is white like alum. The brightness of your face is like the moon on the day of the full moon. The crescent on your head looks as if a flower were blossoming. There are no eyes as beautiful as yours. (3)

The radiancy of your tender smile is as if the moon were smiling. Your two ear-rings outshine the dazzling light of the sun. Beautiful is also the string of pearls round your neck. In one hand you hold the book,⁸⁰ in another hand the rosary, while with a third and a fourth hand you play on the Vīṇā. (4)

Your feet always rest on the body of a swan. You have adorned yourself in a white garment and different kinds of ornaments of gold. You reside in the mouth of all people. Easily⁸¹ you are known as Vākyavānī.⁸² (5)

All the Kīṣṇara girls and Apsarases always sing and dance quickly at your door. They beat the *mṛdaṅga* and other musical instruments and chant *rāgas* like the *timṭi*, the *tilandhā* and others. (6)

To the best of their ability Muni Nārada and others recite Stotras for you. With a glance of compassion you bestowed numerous Śāstras on us. I have to describe you, though your description is difficult to achieve. However much I utter, it is but your name. (7)

Oh Śivā! Oh Bhārati! Oh Śāradā! Oh Vākyavānī! Oh Queen of the world! Oh Śakti of Viṣṇu! Oh Bhavānī! Thus people, doing *bhakti* to you, recite Stotras and attain whatever they have in mind. (8)

Two nines and between them a one is added:⁸³ On the eighth day of the dark half of the month of Pauṣa,⁸⁴ on that date the Brahman Lakṣmīsundara recited this poem. I ask at your feet that success and knowledge be granted me. (9)

24 Cobhāra-Lokeśvara

An afflicted person, possibly a man suffering from leprosy, addresses the god residing on the Cobhāra (Cobhāla < Cobahāla) mountain in the Kathmandu Valley. The god, who in

I did not speak about what is good. I did not become aware (?) earlier. Now my heart is depressed. With my ignoble mind I did not see the reactions. I have entered a path which is wrong. (2)

I recited everything: Purāṇas and the like, Tantras and Mantras, and I performed *japa* and *tapa*. But everyday, when it became dark, I did not find time enough to invoke your name. (3)

King Mahendra Malla spoke in many ways. What is to be done? Grant peace to me, who was sinful. I, a servant of Kṛṣṇa, have spoken.⁹⁰ (4)

II SONGS ABOUT LOVE AND MARRIAGE

Songs Sung by Men

26

A love-poem written by or attributed to Śrīnivāsa Malla, King of Patan (A.D. 1661-1684). To a certain extent the verses mirror the peculiarities of the earliest Nevārī poetry, the style being concise, the imagery simple, the vocabulary comparatively devoid of Indian loan-words.

What sort of comparison should I make? Your face is like the water, the adornment of which are two lotus-flowers.¹ You spoke with the liquid of betel-leaves coloring your lips. You enchanted me. (1)

When doing your toilet, you displayed your hair-knot, aware of sensual attraction. Even in the day-time you tell me: The light of the moon has vanished.² (2)

Śrīnivāsa Malla, child of Lokanātha, has written this poem. Lord of the Gods, give me a precious jacket of black *gahala*.³ (3)

27

It is a well-known fact that, when eulogizing the beauty of a lady, the Sanskrit poet usually gave a detailed description of almost all the parts of her body, proceeding, not from top to toe, but from toe to top. In Hindī literature of the Rīti period where the *nakhaśikha* descriptions of women are among the favorite poetical themes, this procedure was developed to an even greater degree of elaboration. Our love-song makes use of this Indian tradition of depicting female beauty. The method is the same: the poet describes first the heels, then the legs, thighs, vulva, breasts, teeth, cheeks, eyes and, finally, the face of the beauty. Not influenced by Indian tradition are, however, the comparisons made by the poet, which, with only a few exceptions, are all purely Nevārī. — The poem may be about two hundred years old.

modern Nevārī is called Cobhā:, is believed to be able to cure diseases. He is identified with Lokeśvara who carries the image of Amitābha on his forehead. The song was composed during the reign of King Jayaparakāśa Malla (A.D. 1736-1768) of Kathmandu.

He pleases to reside on the top of the Kacchapāla mountain, carrying Amitābha on his head as a *dhyāna*.⁸⁵ (1)

His color is like the dawn's. On his body hangs a garland of diamonds and pearls. He shines brilliantly. (2)

People came to ask. You granted them whatever they requested. May you be satisfied with me, that is the only one thing I ask. (3)

Look at my face, a sinner's face. At night it cries as the Nekhu⁸⁶ cries. Oh Lokeśvara, oh Deva, source of bliss! (4)

Please let me, who am troubled by this disease in my body, cross the hour of death!⁸⁷ (5)

I have consulted numerous doctors, undergone various treatments. But, alas, these treatments did not yield any results. (6)

Night and day I have invoked him, doing *bhakti* unto him. You must have mercy on me! (7)

Having seen that it is only you who can destroy this suffering, I have come in hope, placing confidence upon you. (8)

The speaker is an incarnation of ignorance, and the poem was written during the reign of King śrī-Jayavīra śrī-Jayaparakāśa Malla. (9)

As long as the speaker is alive, as long as both⁸⁸ are living, may you look upon us with mercy and compassion. (10)

25 Kṛṣṇa

This is a poem written by the aged King Mahendra (Mahindra) Malla of Kathmandu (A.D. 1560-1574) who, stirred by remorse for faults committed in early life, bewails his many omissions and previous indulgence in pleasure. In verse 4 he describes himself as a devotee of Kṛṣṇa. There is a fine touch of personality noticeable in this short poem belonging to the sixteenth century and thus one of the very oldest poems contained in this anthology.

I am entrapped, my dear,⁸⁹ by treacherous illusion. (R)

Previously I made mistakes. I did not embrace your feet. The taste of pleasure only remained. I entered into greed. I remained thinking that everything is permanent. I did not perceive the noose of Yama. (1)

That girl seems to me like a Minah-bird. She seems like a small figure of Lakṣmī. She seems like the little goddess Taleju⁴ exhibited in a Vihāra. (R)

That girl's heels are beautiful: they seem like egg-shells which have been peeled off just this moment. (1)

The calves of that girl's legs are beautiful: they seem like small cucumbers which have been plucked just this moment. (2)

That girl's hips are beautiful: they seem like small pillows stuffed just this moment. (3)

That girl's vulva is beautiful: it seems like a small oil-lamp⁵ made out of clay just this moment. (4)

That girl's breasts are beautiful: they seem like small water-outlets,⁶ newly set up, on a fountain. (5)

That girl's teeth are beautiful: they seem like the pips of pomegranates peeled off just this moment. (6)

That girl's cheeks are beautiful: they seem like small omelets prepared just this moment. (7)

That girl's eyes are beautiful: they seem like lotus-flowers plucked just this moment. (8)

That girl's face is beautiful: it seems like the moon rising just this moment. (9)

28

A modern love-song worthy of note, since this poem employs the older poetical imagery and is evidently based on models like song 27.

Oh girl, your hair-knot is as beautiful as a newly-wound spool. (1)

Oh girl, the mark on your forehead is as beautiful as the newly-risen moon. (2)

Oh girl, the calves of your legs are as beautiful as newly sprung-forth cucumbers in the rainy season. (3)

Having washed your feet, cut your toe-nails, painted them with red lacquer, and having assumed a graceful pose, you are, (4)

Oh girl, like one seen in a tempting dream. (5)

29

A young man comes across a beautiful girl. But the girl disappears and he cannot find the way to her house. In this poem he describes her appearance, her charming, somewhat coquettish behavior, her clothing and her various ornaments. The verses, which may easily be between three hundred and three hundred and fifty years old, are written in the style of popular songs.

Oh beautiful lady, where can I meet you? (R)

The young girl has a garment of *dori*⁷ made in the East, yes, a garment of *dori* made in the East. Her garment of *dori* is made in the East. But alas, my beloved has gone to her cottage. I did not see which way she went, so I don't know where she lives. (1)

The vermilion mark is not cracked,⁸ no, the young girl's vermilion mark is not cracked. Her vermilion mark is not cracked, but, oh, how beautiful is the exhibition (?) of her hair. How beautiful is the forehead of this lady, how beautiful is her make-up. (2)

The young girl has a turban-like hair-knot,⁹ yes, a turban-like hair-knot. She has a turban-like hair-knot, and oh, there are two lotuses stuck in her hair. Yes, she has stuck a *jiphola*-flower in the form of a clove in her hair. (3)

The young girl's beauty-mark has been displaced a little,¹⁰ yes, the beauty-mark has been displaced a little. Her beauty-mark has been displaced a little, and there is collyrium on her eyelids. I do not know how to describe her make-up. (4)

The young girl has a small half-sleeve jacket, yes, a small half-sleeve jacket. Half-sleeve is her small jacket, and her *abali*¹¹ is of *puli*.¹² Her bracelet is of silver. Her *mukhuli*¹³ is of gold. (5)

The young girl has a skirt made of *chita*,¹⁴ yes, a skirt made of *chita*. Her skirt is of *chita*, and oh, how costly are her ear-rings.¹⁵ And of silver is the *maichu*¹⁶ of that young girl I am talking about. (6)

30

A young man speaks about his summer-love, a young girl whom he has fallen in love with during *sihnājyā*, the time of the transplantation of the paddy, which is usually performed collectively. The poem is written in genuine Nevārī with very few Indian loan-words. The song, which could also have been inserted into Section III (Ballads and Rice-Transplantation Songs) of this collection, is undoubtedly one of the best constructed poems in the classical language. It is probably two hundred and fifty years old.

Oh you artful little girl with amorously moving eyes, come here for a moment! (R)

This little lady is fickle. Her little face resembles the moon, and that little hair-knot is extremely beautiful. Her little jacket is made of brocade. Her little skirt is made of *punachita*.¹⁷ She bears a small sickle (?) at the place where her little belt has been tightened.¹⁸ (1)

She is my first love, beloved with all my heart, a little person deserving to be embraced and to be kissed. Her small room is enchanting, her small cot made of cane. As long as there are no children, the little person deserves to be slept with. (2)

She is an artful little girl. She is my little *sihnājyā* bride,¹⁹ a little girl with the right to admonish²⁰ (her lover) for just a short while. The little girl has a well-formed body, her face is exceedingly beautiful. When I went to see her, thinking of sleeping with her, the little girl proved to be bent in five bendings (?).²¹ (3)

31

A lover requests a girl by the name of Chamchimi to open her bedroom door. He conjures up the image well known in Indian poetry of a young girl's youth and beauty, like that of a fragrant flower or a delicious fruit, which, when not used, will perish in vain. The lover also intimates that he is not at all a poor fellow. But Chamchimi does not open her door. The song is written in the natural and charming style of popular poetry and is possibly about one hundred years old.

Oh little Chamchimi, why did you not wake up from your sleep? (R)

The very beautiful *ci*-flower is a flower blossoming inside the thorns. There is nobody to take it, nobody to pluck it and to adorn himself with that flower. The flower has withered and got spoilt. (1)

The *hnina*-fruit grew on a tree and was a very fine fruit. There is nobody to take it and eat it. It has become like poison. (2)

There was the fragrance of the many-colored flower. But bees do not dwell there. The flower has withered and got spoilt. (3)

Oh girl: I have not come with an empty hand. I have not come with an empty pocket. I knocked at the door. (4)

Oh girl: Shall I come jumping over the wall? Shall I come climbing in through the window? I knocked at the door. (5)

32

A young man criticizes a girl for her haughtiness and for rejecting him. Her fashionable dress, her stylish make-up, her numerous ornaments, etc., which all are described in detail, are far too beautiful to protect her from finally being courted and carried off by some lover. Self-interested as the youth is, he admonishes her to be careful. Though composed in good classical Nevārī the poem can scarcely be older than about one generation.

Haughty words, oh girl, do not use these words—haughty words! (R)

There is the long and round hair-knot which you have wound. There is the black beauty-mark at the spot between your two eye-brows. The blue-colored *vacu*-flower, oh girl, looks down on your face. (1)

Your skirt, oh girl, is of *punachita*,²² your jacket is of satin. When you show the double shawl of your mantle made of *bhulāy*,²³ you will be courted and carried away. Be careful, oh girl! (2)

On your feet you wear anklets, on your hands you wear bracelets of gold. When you show your (carved?) ring, you will be courted and carried away. Be careful, oh girl! (3)

In your bag, oh girl, there is the collyrium box, in your box there is vermillion powder. When you show your mirror made of glass from Halab,²⁴ you will be courted and carried away. Be careful, oh girl! (4)

You wear a small comb for combing your hair and a little *natū*²⁵ for parting your hair. When you show your *sacikās*²⁶ made of *tulakā*,²⁷ you will be courted and carried away. Be careful, oh girl! (5)

33

A young man addresses an attractive girl to whom he wants to make love. The girl does not seem averse to his approaches, but she points out the risk of being discovered by her mother who, if she sees that her daughter's hair has been disordered, her jacket torn and her *ṣikā* effaced, will rebuke her sternly. — The poem, which is quite modern, is in the form of a dialogue, the refrain and verse 1 being spoken by the youth, verses 2 and 3 by the girl.

“Your mother is frightening. Your father lies weakly on his back. You alone are extremely loveable. (R)

The border of your shawl touches your heels. Your skirt touches your feet. The *campā*-flower stuck into your hair touches half your face.” (1)

“My hair-knot will be spoilt.²⁸ My vermillion-mark will be effaced. My mother will scold me. (2)

For the vermilion-mark you must give me one *suki*,²⁹ for the jacket two *sukis*, and five *sukis* is the cost of the make-up!" (3)

34

A youth has fallen passionately in love with a girl called Pānavatī. Each time she is on her way to the well, Pānavatī passes through Makhamtvā³⁰ and their eyes meet, and each time the girl smiles. — The poem is modern.

What alley is that? What alley is this? This is the Makhamtvā alley. Here comes the girl Pānavatī. This is the anklet³¹ with a carving of a lion's face worn by the girl Pānavatī. (R)

How graceful is the sound *tārā tārā* of your anklets. And oh, you walked straight by, carrying off my mind. Please wait, wait! Having ensnared me in the net of *māyā*, do not go away, casting only a glance at my face. (1)

Five-colored is your little shawl. The fashions of your clothes—oh, how many they are! Every time I look, looking does not suffice. How artful you are! You have a habit of looking at things as if you are not looking. How can I forget the smile you give me whenever you see me. (2)

You smile at me gently as a flower gently smiles. You come carrying the water-jug under your arm, full of grace. When you open your eyes enticingly you enrapture my heart. How can I live on? I have become ensnared in love. (3)

35

A young man begs his father to request on his behalf the hand of Rājamatī, with whom he has fallen in love. Otherwise he will have to go to Benares (Kāśī) in order to renounce secular life and there become a Saṃnyāsin. — The poem is about one hundred years old and its language is interfused with modern forms and expressions. It became famous because it was played in London on the occasion of Jang Bahādura's state visit to England in A.D. 1850. Since then, it has remained one of the most popular songs of the Nevars.

Rājamatī is foolish. If she comes to me,³² I shall be affectionate to her. Hāya bābā,³³ little Rājamatī! If Rājamatī is not given to me,³⁴ I shall have to go to Kāśī.³⁵ Oh father, bring me little Rājamatī! (1)

Her hair is wavy, her eyes are half-open. Is she the daughter of a man from Sako?³⁶ Her face is white. There are two moles on her face. Such is little Rājamatī from Tāhānani.³⁷ (2)

In the corner there are egg-shells. There is the dust of pressed rice bought in the market.³⁸ Rājamatī's hair has become disarrayed. Where is Rājamatī? There is one in Itumbahāla. Bring me little Rājamatī! (3)

The girl walking in front is Tahrithakuṃ,³⁹ the girl walking behind her is Cihrithakuṃ.³⁹ Behind her walks little Rājamatī. Tahrithakuṃ is not to my taste. Cihrithakuṃ cannot agree with me. Get me married to Rājamatī! (4)

Tahrithakuṃ has a *tāyo*.⁴⁰ Cihrithakuṃ has anklets. Little Rājamatī has a *bijakani*.⁴¹ A wife who has no *bijakani* is not to my liking. Oh father, bring me little Rājamatī! (5)

Thaṃhiti⁴² is in the upper part of the town, Kohiti⁴³ is in the lower part of the town. Between them lies Maruhiti.⁴⁴ When she went to fetch water from Maruhiti, she stumbled against a big stone. And Rājamatī fell backwards. (6)

Decorate her with ornaments, let Gujarātī flutes⁴⁵ play and let me be married to Rājamatī! If Rājamatī is given to me, I won't go to Kāśī. Oh father, bring me little Rājamatī! (7)

36

Inspired by feelings of sympathy a beautiful girl grinding rice in the courtyard once gave a small portion of rice to a youth. He fell in love immediately. Now he approaches the girl in order to confess his love. This poem is a typical folksong written in what might be called modernized classical Nevārī. It is some forty to fifty years old.

I feel love, oh my jewel, I also feel love for you. (R)

You were grinding rice in the courtyard.⁴⁶ You gave me one *pvākala* of rice,⁴⁷ and even that simple rice, given with love, became tasteful. Oh my jewel! I also love you. (1)

In my dream last night I saw: You and I were moving together. I arose quickly and looked to the right and to the left. Oh my jewel! I also love you. (2)

But there was no diamond, no darling, no Kṛṣṇā,⁴⁸ no Rāmā.⁴⁸ Still I felt that I saw you, again and again. Oh my jewel! I also love you. (3)

My mother gave me one cake, my father gave me two *dhyabās*.⁴⁹ I have now come with the intention of dividing⁵⁰ this cake and these *dhyabās* into two halves. Oh my jewel! I also love you. (4)

37

A lover is scolding his beloved for being too fond of lying in bed. He has made an assignation with her, but the young lady neither appears at her window nor sends him a message. — The song, rather modern in style as well as language, is only some forty years old.

Your big corals are already half worn-out.⁵¹ Oh darling, oh girl, isn't it time yet to come out? (R)

How long shall I have to wait for you with a longing face? Will you not at least once look out of your window? (1)

Where do you live,⁵² I wonder, like one staying in *bārḥāy*?⁵³ Will you not at least send me this much of a word? (2)

Shall I because of waiting for you have to perforate my ears with a *natukha*⁵⁴ and become a Kānpaṭā-Yogin? (3)

38

A young man bewails his lot. He could easily get married, since he already possesses all the essentials for entering into the conjugal state. His sole problem is that he has not yet met a suitable partner. — The poem was composed in the second or third decade of this century. Its language is simple.

I have a mirror from Halab,⁵⁵ but I have not yet anybody to look into it,⁵⁶ oh my friend. (R)

I have the necessary furniture for the room and I have the cooking utensils. But I have not yet anybody to use all these things, oh my friend. (1)

In the daytime I see many girls. At night in my dreams I see them. But I have not yet anybody to call me forever her own, oh my friend. (2)

39

A young man gives an elaborate description of a girl embodying the most perfect and ideal beauty. When he finally wishes to make love to her, she cleverly gives him the slip. — The poem is older than most of the love-songs contained in this section and may have been written one hundred or one hundred and twenty years ago.

“Oh, here comes the young little girl who knows how to walk as gracefully as if moving in a dance! (R)

Her complexion is reddish. Like lotus-petals are her eyes. She has adorned her forehead with a vermilion mark and has stuck a *dhālepati*-flower into her hair. With half-open eyes she looked at me as if she were not looking.⁵⁷ (1)

On her hand she wears a small bracelet, round her neck she wears a little *tāyo*.⁵⁸ And in her ears there is something special: small *mukhucās*⁵⁹ of gold. The little jacket she has put on is not enough to cover even half of her breast.⁶⁰ And her feet came strutting as if they did not strut.⁶¹ (2)

For an artful lover she would be a worthy little object to fondle. She has a beautiful figure bending in three curves.⁶² Oh young little girl, you don't know the feeling in my mind! What a graceful girl you are!"—"Do not embrace me! I feel exceedingly bashful."—"The juice of the betel-leaves I have just chewed may touch your small cheek." (3)

Songs Sung by Women

40

Spring has come and as nature awakes, a young woman's heart is filled with longing and desire for love. The girl who sings the refrain and the first six verses of this poem is almost mad with love, but has not yet found a lover. The last two verses are spoken by the poet himself, a Tulādhara,⁶³ who warns young ladies to beware of what he calls the "spring-hurricane." — According to verse 8 this charming song was composed during the reign of King Bhūpalendra Malla of Kathmandu (A.D. 1687–1700).

"Come, oh friend, let us secretly move around and look! (R)

Mother Sarasvatī is the goddess of the *śrī*-Pañcamī-day.⁶⁴ As a result of our prayers to her, she taught us the art of weaving and similar handicrafts.⁶⁵ (1)

To whom can I give this braided band of flowers of various colors? I do not see any man. I am like a mad woman. (2)

Look at the grass: growing tall, it has been cut evenly! Everywhere, wherever we look, the season has changed completely. (3)

Melodious birds were flying around. They were addressing me. In my mind something said that I should listen to the tune of the cuckoo!⁶⁶ (4)

I wish to look, when the trees on the hill tops have grown tall. But my mind is not calm. Alas, I am unable to bear this state of mind. This spring is a Caṇḍāla.⁶⁷ (5)

Not for long shall I be able to enjoy my youth, all the diversions, scents and ointments." (6)

Be patient during this spring-hurricane! Let this servant, too, a Tulādhara, look humbly upon you⁶⁸ (7)

and always observe his duty towards *śrī*-Bhūpāendra Malla. His virtue is the deliverance of this world. (8)

41

A topic often treated in Indian poetry and miniature painting is the *proṣitabhartṛkā*, the lonely lady whose husband has gone abroad. While Sanskrit poets, as a rule, connect this type of *nāyikā* with the beginning of the rainy season, when all travellers are expected to have returned to their homes and wives, our Nevāṛī poet describes here a lady abandoned in springtime. Verse 5 attributes the poem to King Pārthivendra Malla of Kathmandu (A.D. 1680–1687) whose Consort was Lakṣmī.

“Seriously, oh friend,⁶⁹ tell me a successful means. How shall I see my husband’s face? (R)

During this season of spring there is sadness in my mind. At such a time he went to live in a foreign country! (1)

The bees came humming and alighted on the *jīla*-flower, but I would rather listen to the tune of the cuckoo.⁷⁰ (2)

When I saw the blossoms of the *apamā* growing luxuriantly, my body became drier and drier, day after day. (3)

The wind from the Malaya mountains struck my body like poison. What more shall I say, oh friend? Even the moon is not pleasing to me.”⁷¹ (4)

I, the singer of this song, King Pārthivendra, the husband of Lakṣmī, wish to say: Though so many persons have been careless and so many things have been lost, we shall find them again.⁷² (5)

42

A girl is very eager to get married, but has not yet found a suitable lover. She relates that some mischievous men once tried to seduce her by means of an evil trick. Since she wants her future husband to be an honest and trustworthy man, she engages the *lami āmāju*, the match-making lady, to find her a suitable husband. The *āmāju* acts quickly. The fields where the *sihnājyā* is carried out by both men and women have always been excellent meeting-places for young people of both sexes and many a romance has begun just there; so she immediately takes the girl to the rice-fields. Her device succeeds. The girl finds a lover and shortly after they are joined in marriage. — The song is about one hundred years old and is written in good literary Nevāṛī of the classical style.

Do not keep me at home, oh *āmāju*! Give me away in marriage! (R)

I have now become a girl. I cannot restrain my feelings and cannot control my mind any more. There is no man for me. How can I put a constraint on my feelings? There is no chance of enjoying my youth. (1)

And I cannot forget. How can I now bear this? I have no desire to take my meals on account of this worry. When, feeling bored, I once went to sit on a road-side *phale*⁷³ some men caught hold of the edge of my shawl and led me away. (2)

In the evening they told me, "It smells nice" and gave to me scents.⁷⁴ In my mind I thought that I owned these scents. Next day I unwrapped the cloth and I discovered: it was a jacket of *bhoteco*.⁷⁵ I could not think they would entrap me with tricks. (3)

One ought not trust men one does not know well. I must go to the house of the *āmāju*. The *āmāju* will call out⁷⁶ and fate will unite with a man. I do not know what my *karman* will be like. (4)

The *āmāju* said, "We shall go to the transplantation of the rice!", and she led me away. She received and passed on to me one *mohara*⁷⁷ as payment. The transplantation went with the wind:⁷⁸ I found a husband skillful in love, and the god of Kolakhu⁷⁹ united us both. (5)

43

A girl tells her mother about a man she has fallen in love with. — The poem is a typical folk-song written in good modernized style and cannot be more than about fifty years old.

O mother, he is the man who has captured my heart. (R)

I observed a vow⁸⁰ on the day of the full moon and I repaired to the god of Sengū.⁸¹ When I came down the steps,⁸² the man whom I met there was he. (1)

I fasted on Tuesday and I worshipped the god at Maru.⁸³ The man who seized and then pulled the edge of my shawl was he. (2)

I observed a vow on the Aṣṭamī-day⁸⁴ and I repaired to the god Cobhāra.⁸⁵ The man who made his eyes meet mine and gave me a sign there was he. (3)

I opened one wing of the eyes. I closed one wing of the eyes. The man who, though feigning not to look, did look⁸⁶ was he. (4)

44

A girl is having dinner together with her parents and members of the family when she suddenly hears her lover whistling to her outside the house. Since her love is still secret, the clever girl uses a subterfuge in order to be able to leave home immediately and to meet him. This story, told by the girl herself in the refrain, only forms a frame for the following four

verses, which are sung by the lover to glorify his mistress. — The song is about forty years old.

“I was having dinner, but had not yet eaten half my meal, when I suddenly heard the sound of a whistle. Having pretended to go to the toilet, I met the gentleman.” (R)

“You go to bathe in the Bāgmatī. I shall go to the Guhyeśvarī.⁸⁷ However busy I may be, I shall spare time and, for a little while, look at your face. (1)

You go to bathe in the Biṣṇumatī. I shall go to the Vidyēśvarī.⁸⁸ However busy I may be, I shall spare time and present you one flower. (2)

Holding a basket in her right hand, pulling up the skirt with her left, and exhibiting the calves of both her legs, the young girl walked elegantly. (3)

She had a black beauty-mark between her two eyebrows and a *tāri*-flower on her forehead. Wearing a skirt of *chita*,⁸⁹ the young girl walked elegantly.” (4)

45

A girl called Siṃtali has suffered a misfortune. She sincerely loved the man who had once been pointed out to her as her future husband, but things had not turned out well. Suku, a friend or brother of Siṃtali's beloved, had contracted heavy debts, but, being unable to discharge them, he had escaped his liabilities by fleeing from the Valley. Suku's friend, i.e., Siṃtali's lover, had also disappeared. A long time has passed since then, and Siṃtali has neither seen them again nor heard a word from them. — The person relating the story seems to be Siṃtali herself, who uses the third person singular throughout the song and refers to herself as Siṃtali. The language, vocabulary and mode of speech indicate that this touching poem is quite modern, that is to say, certainly not more than thirty, or at the outside, forty years old.

Tears, oh dear mother, flowed down from the eyes of little Siṃtali, who had been entrapped by love. (1)

Look: A little lizard wanting to catch a fly slipped down from the wall and struck against her.⁹⁰ The mother-in-law,⁹¹ washing clothes in the Hijākhusi,⁹² showed her a man. Brother Suku,⁹³ digging potatoes on the terrace below, showed her a man. Taking with her raw leeks and some red wheatbeer, Siṃhali went there. The man took up a bunch of small potatoes and struck her with them from behind.⁹⁴ (2)

Today the land near the Hijākhusi is no more. The landlord has changed the tenant. Brother Suku, pursued by his creditor, crossed the moun-

tains.⁹⁵ It is long time since he⁹⁶ went, saying deceitfully, "I shall adorn you with *tāyo*⁹⁷ and *tukī*".⁹⁷ Nobody has told her what has happened since then or how it happened. Not a single letter has come, nor has Brother Suku come back. (3)

46

Rich parents and other fortuitous circumstances permit the cunning dandy to lounge about the streets of Kathmandu and Patan and to devote himself entirely to an idle life of pleasure and amorous adventure. As he has won the love of women with splendid presents, young girls sometimes try to exploit him, as does the girl in this song, who wishes to obtain some ornaments from the dandy. She is disappointed, however, since the dandy she meets does not take any interest in her. — The poem was written about one generation ago.

I usually sit at the window in the room facing the road. (R)

I have just got to know you. We have not yet talked to each other. You went off, Mister Dandy, without speaking to me even once. I shall ask you for a carved (?) ring, Mister Dandy. (1)

If you, oh Mister Dandy, give me a *tāyo*⁹⁷ and two *tukicās*,⁹⁷ these ornaments will be enough to cover the whole ear, as *mundris*⁹⁸ do. I shall ask you for a carved (?) ring, Mister Dandy. (2)

47

This poem deals with a very common subject. A well-to-do married man has fallen in love with another woman, but has not yet fulfilled his promise of marriage, since he foresees a collision, unavoidable in such cases, between the new wife, the *lithu*, and his first wife, the *hnyathu*. The poem develops into a sort of dialogue between the young lady and the man. In response to her entreaties not to forsake her and not to put her to shame, the man finally assures her that he will not postpone the marriage arrangements any longer and that he will certainly take her to his home. — The style of the song is simple, its age about one hundred and fifty years.

Do not keep me here, Sir, making me suffer. Take me to your home! (R)

The neighbors⁹⁹ have found out, Sir, that you and I go about together. I dare not show myself for shame. Shall I always have to stay at home, daily honoring you and invoking your name? (1)

While I have been sitting at home, they¹⁰⁰ have repeatedly sent out go-betweens to propose marriage, and there have been discussions about my being given away. Even if I am not given to you in marriage, Sir, we have already become intimate. Take me to your home soon! (2)

You said, "I shall come. I have decided to take you home. But will you be able to get on with my previous wife? Women have bad habits. The younger and the older wife are always quarrelling. You must not destroy my home by such quarrelling." (3)

I shall speak about my grief. I have no one but you. Satisfy me by giving me your promise! I am now suffering greatly. Sir, do justice! What else can be done? This is the play of *karman*. (4)

"Why are you so impatient? I am prepared to take you home. If you dislike staying at your home, I shall get some people to act as my go-betweens and propose marriage to your parents. I shall give the betrothal-cake⁰¹ and take you to my home." (5)

48

A woman regrets once having fallen in love with her husband, who is now thinking of dissolving their marriage. — The last verse ascribes the poem to King Pratāpa Malla of Kathmandu (A.D. 1641–1674). Though it may be difficult to verify the correctness of this statement, language and style do prove that the song is quite old and must have been composed at least two centuries ago.

We women are stupid, alas! (R)

He was very beautiful, when I first met him. I gently smiled and said: Oh, how wonderful! I shall love him! (1)

Now you intend to separate. If you do separate, what is the good of this conduct? Where shall I go? Alas! Where shall I go? Where shall I stay? (2)

Behold, oh Lord! If I look at my husband, what beauty is there? While there was yet time, alas,—while there was time, I could not judge right, leaving no time for you to cast me off. (3)

You allowed me to live as I wished. Why should we discredit our heart? Behold: what a wonderful ruler! These are the words of King Pratāpa Malla. (4)

49

It is the time of the *sihnājyā*, the transplantation of the rice, when young men and women meet on the rice-fields. An impatient young girl wants to make the most of her youth and to abandon herself to the man she has fallen in love with. Her love is sincere and profound. —The poem is written in the ancient style and at times gives a rather labored impression.

Language and diction prove that the song must have been composed at the end of the seventeenth century or even earlier.

I know only this gentleman. I do not know any other. My hope rests upon you alone. I was about to proceed to the transplantation of the rice, but I lost my way, since, keeping my mind upon you, I was not aware of where I was going. (1)

Being a young woman in the prime of my youth, I cannot live without a man. It is time for love. I am as if I were in a swoon. By myself I am unable to control my thoughts. (2)

To take possession of me as one who is given by Fate: this is what I told you. The beauty of a woman is her two eyes. I do not know how to look with a half-open eye.¹⁰² (3)

I decided to present you with the two bel-fruits which are inside my jacket.¹⁰³ I who have become a young woman do not know the art of love. My mind does not turn towards any other man. (4)

Yesterday I did not yet know. Today I know. Now I am unable to leave you. But I, who am thinking solely of you, I have doubts whether there would be joy and happiness in the mind.¹⁰⁴ (5)

50

A man has withdrawn from secular life and proceeded to Tibet. Woefully disappointed, the young mistress he abandoned laments her fate and joyless youth. Her hopes are now all placed on the god Bhīmasena, who finally hears her desperate prayers and one day sends the lover back to his mistress. — The last verse says that the song was written in the year 896 N.E., i.e., A.D. 1776, when Siṃha Pratāpa Śāha (A.D. 1775–1777) was the ruler of the country.

The man I love has abandoned me. (R)

He went to Tibet and has become a voluntary exile. Now, my mind has become extremely wanton. My highest desire is to sit at his feet. My mind has become impatient. (1)

Fate did not decide as the mind had expected. That man left me and went. Fate did not give me the essence of a married woman's life. Oh God,¹⁰⁵ do unite me soon with that man. (2)

The *jila*-flowers blossomed with a very delicate perfume. No bee was seen to drink its juice.¹⁰⁶ At night, when I was sitting alone and I remembered, I wept and my heart was depressed. (3)

Day and night I invoked the god Bhīmasena: Make that man arrive soon! My body has been dried up by the anguish of my heart. This my life has been spent in vain. (4)

Then, by the mercy of Bhīmasena, that man came. Let me say something about my pleasure: His face was very beautiful. He smiled gently. He always speaks good words. (5)

This song was written down in the year 896, on a Monday, the last day of the dark half of the month of Āṣāḍha. At that time King Pratāpa Siṃha was the ruler of the world. (6)

51

This is the song of a love-sick young lady who, in this poem, is perhaps identical with Narendralakṣmī, the Consort of King Yoganarendra Malla of Patan (A.D. 1684-1705). In verse 3 the King advises the Queen to be patient for a short space of time at least. The description of love-sickness in verse 2 follows Indian models. — The author was most probably a contemporary of King Yoganarendra Malla.

How shall I describe my suffering, oh my beloved?¹⁰⁷ What is fulfillment of life except you, oh Lord?¹⁰⁸ (R)

I am a weak woman. You are an ornament cherished in my heart. You are like an arrow settled in my mind.¹⁰⁹ Women are helpless: how strange is this fact. A life of happiness comes of its own accord. (1)

I took lotus-petals, sprinkled them with camphor-water and poured them over my body.¹¹⁰ They struck my heart like poison, and my mind did not cool. Does not the Caṇḍāla named passion¹¹¹ have any mercy? (2)

Passion brought troubles. What is otherwise agreeable¹¹² became bad. There was a great fire¹¹³ in my heart. — Yoganarendra, the husband of Narendralakṣmī, said: "Have patience for half a day or one day"! (3)

52

An innocent girl has been cunningly seduced by a wicked man, but has at last found a true lover. She now prays to various gods and goddesses that she may marry him. — The poem is probably about one hundred years old.

My heart was like the fragrance of the *madhulī*-flower. (R)

The flower blossomed unseasonably, when no bee had yet alighted on it.¹¹⁴ My mind is restless and I carry a wound in my heart. (1)

With amorousness you took me to the wood and abandoned me there.
What can I do? I am a weak woman. You caught me with a trick. (2)

I returned in anger. Nobody stopped me. It was the rainy season. The
gutters of the city were flowing turbidly. (3)

I wept, and tears ran down from the bushes of my eyes. On the bud a bee
sucked again and again.¹¹⁵ (4)

With folded hands I prayed to the god Mahākāla: He¹¹⁶ is my lord. See
that I am united to him! (5)

I shall visit the temples of Paśupati and Guhyeśvarī. I shall visit the
shrine of Jaya-Vāgīśvarī. (6)

Oh Aruṇa and Varuṇa, oh glorious Vajrayoginī, Queen and Mother! Oh
Goddess, fulfill the speaker's wishes! (7)

53

A lady has been abandoned by her husband. It has been difficult for her to meet him again,
but by a subterfuge she finally succeeds in doing so and now rebukes him for behaving so
badly. In verses 1 and 2 the poet avails himself of the imagery commonly used to describe
the pangs of a forsaken young lady. The poem was presumably composed after A.D. 1900.

Do not, do not do what is untoward, oh lord of my life! (R)

I shall go to the garden. I shall pluck flowers. I shall bind a wreath of
kesarī-blossoms. But to whom shall I give these flowers? I have no
man. (1)

Roses of pleasant odor flower on the thorn-bush. I cannot pluck them. I
cannot stick them into my hair. Now they have withered away. (2)

How can a little fish live in a pond without water? In just the same way,
my mind was restless. (3)

Having pretended to fetch water, I have now met you. I never dreamed
that you would behave in that manner. (4)

54

A girl encourages her lover to enjoy love as long as it lasts. There is nothing in this world
you can ever be sure of. The poem is some forty to fifty years old.

I was trapped in the wretched net of love, oh darling. My heart feels
depressed. (R)

Betel-leaves are to be eaten, flowers are to be stuck into the hair: You only talked politely.¹¹⁷ You just kept me enchanted. You showed yourself smiling. How can I abandon this love? One day we shall have to separate. Where shall I then go? Where shall I stay? There is no place, oh my lord, to resort to. (1)

It is now time for my lord to look after me. He will have to look after me with compassion. Dull people may have me later.¹¹⁸ One cannot remain¹¹⁹ as long as one likes. One cannot take with one what one likes. (2)

55

A Yogin, probably of the Kānpaṭṭā-sect, has seduced a girl called Tejalakṣmī. The song tells the story of their elopement and is obviously in two parts: the refrain and verse 1 are spoken by the inhabitants of the quarter (*ṭol*) of the town, in which Tejalakṣmī lives, whereas verses 2 to 4 are spoken by Tejalakṣmī's sorrowing mother. — The poem probably dates from the end of the last century.

The eyes of the Yogin sitting on the *phalicā*¹²⁰ dwelled on the little window up there. We should not keep this Yogin here. Take him by the arm and send him away! (R)

We have given alms to the Yogin, who came to ask for alms. But he did not accept them. "If you¹²¹ give that daughter in marriage to us, we should thank the giver."¹²² (1)

Made to wear a red mark on her forehead, she was carried away in order to be smeared with ashes. The cursed, wicked little Yogin fetched forth my daughter and led her away. (2)

Whenever I come to the upper floor and I see the distaff¹²³ and the spinning-wheel, I remember my daughter. Oh come, my daughter Tejalakṣmī! I feel as if you have come back. (3)

Whenever I go to her room and I see her shelf,¹²⁴ I remember my daughter. Oh come, my daughter Tejalakṣmī! I feel, as if you have come back. (4)

56

A man is married to two wives. His first wife, the *hnyathu*, dislikes her husband and, feeling unhappy in her husband's house, requests her parents to divorce her from him. In Nevār society dissolution of marriage is possible without further ado and women are allowed to remarry whenever they wish. — The poem was written about half a century ago.

I do not love this merciless husband of mine! (R)

Oh please, mother, oh please, father, take back the betel-nuts and the betrothal-cake!¹²⁵ I shall really not go back to his house. I shall certainly not stay in his house. (1)

Now there is still time. I have not yet any children. Later on we may regret this marriage. (2)

I have not eaten one single betel-nut.¹²⁶ I have not eaten one single clove-flower. I have not taken one single thread to bind in my hair-knot.¹²⁷ (3)

When I went out somewhere, he would ask, "Where are you going?" I do not love this mean man. (4)

His second wife is not to be trusted. I have no support from my husband. For me it is not possible to go on staying in his house. (5)

Our go-between, an ignorant person, obtained me a bad place. I cannot efface what is written in my *karman*. (6)

57

A young lady who feels no affection for her husband has returned to the home of her parents and now considers herself divorced. This is a very popular song written in a somewhat modernized language and not more than forty years old.

"Oh look, Aunt,"¹²⁸ I said, "I do not like him" and I remained at my parents' house.¹²⁹ "Am I not free?" (R)

Having got up in the morning and done the sweeping of the house, I cooked rice and gave him something to eat. Did you mean to say, you do not like me, when you said, "There is still some dirt on the dishes?"¹³⁰ (1)

Did you mean to say, you do not like me, when you said, "You only look in the mirror, do your toilet and cut your nails, put red lacquer on your toe-nails and gad about"? (2)

58

A girl who is looking forward to a settled and happy life has suddenly been deprived of her husband in the very spring of her youth. When, later on, a new lover appears, she cannot withstand the temptations of her senses. She loves him tenderly, and soon both are united in wedlock. But even in her new home, the ill-fated young lady is again visited by grave misfortune, her love being frustrated by the presence of the *hnyathu*, her second husband's first wife. — According to the last verse, the writer of this song was a contemporary of Siṃha Pratāpa Śaha (A.D. 1775-1777).

Oh Hari, Hari! Destiny carried away the lord I loved! (R)

I was still a very young woman, when I was abandoned by my husband. What shall I do? I am now cut off from love. I, who had lived at his side in affection, could not die together with him. My husband was carried away to Vaikuṇṭha.¹³¹ (1)

He gave me ornaments. He gave me wealth. I had a desire to live happily, and knowing that there was wealth, I had remained faithful to virtue. He has now been carried away, which leaves me no chance to play love-games. (2)

This is the poor knowledge of a weak woman. My mind does not remain steady. What steps should I take in this state? Weeping again and again, night and day, my heart now feels depressed. Nobody gives me consolation. (3)

It was the time of the spring season, and my passion was strong. Because of love I was cut off from my love of *dharma*. A man who has no wife cannot keep his mind steady.¹³² What steps should I take in this state? (4)

The new man is handsome and he loves me. We have now made our lives one. But I could not gain happiness because of my previous actions. What shall I do? I am cut off from my love of *dharma*. (5)

I have suffered pain constantly; it came to me from heaven. Nobody gives me consolation. In whom shall a weak woman seek refuge? Destiny has bestowed pain upon me. (6)

The man who is the husband of a previous wife is my everything. I myself want to worship him as my husband. A wise woman who dies with her husband, that woman obtains a good rebirth. (7)

As to the composition of this song, the date was the fifth day in the dark half of the month of Vaiśākha,¹³³ the year "Kāma-Hari-dig-ambara-Muni".¹³⁴ In whom shall a weak woman seek refuge? I shall worship King Siṃha Pratāpa. (8)

59

A *hnyathu* or first wife tells the story of her unhappy marriage. When still a little girl, she was much loved by a man who got her with child. But love faded away after marriage, and the poor woman soon had to put up with a second wife (*lithu*). — The song is composed in the form of a dialogue between the *hnyathu* (marked W) and the husband (marked M) and dates from the time of Raṇa Bahādura Śāha (A.D. 1777-1805). Although not incorporated

in Section III, the poem has the structure and contents typical of a rice transplantation song.

(W) "The neighbors came to know that you and I had been going about together. I dared not show my face for shame. As long as it¹³⁵ was not in my body, you came to see me frequently, oh lord. But after it was there in my body, you did not come to see me any longer. (1)

I had been hoping that I would give birth to a son, oh lord. A child was born. A daughter was born. 'A daughter has been born,' you said and abandoned her in the middle of the road. Those passing on the road asked, 'Who is this child?' (2)

The neighbors to the right and left hand¹³⁶ side said, 'This is a child that has no father'. I was unable to suppress the feelings of my heart. If my ancestors had any virtues this child will get its rites.¹³⁷ My ancestors certainly had some virtues. (3)

It is not that we have no son. It is not that we have a daughter. Why, oh husband, did you marry a second wife?" — (M) "I have learnt to know your habits. I have seen your way of living. You, mother and child, go back to your home!"¹³⁸ (4)

(W) "Not allowing me any longer to spread the bed which I spread, not allowing to massage your feet which I massaged, I am thrown out of the sleeping-room. Where shall I go on such a night, oh lord? Shall I sleep below you¹³⁹ tonight? (5)

Women have only a fool's (?) knowledge. When I seized the hem of your garment,¹⁴⁰ I made a mistake. The wretched net of love held me entrapped. I got married in my early youth. At once, when I had not yet grown into womanhood, I became with child". (6)

(M) "You are the daughter of a wealthy man. Why do we stand here quarrelling, oh woman? Go away and return to your home!" — (W) "It is not that I have no parents. It is not that I have no brothers. But why, oh husband, do you bear so much hatred towards me? (7)

Please take your child! Give me divorce! I shall seek refuge in my mother's home. Man has no *dharma*. You destroyed me like an unripe bud. I have been left by you like rice-shoots left over in the *sihnājyā*.¹⁴¹ (8)

Do not do it, oh husband, do not do it!¹⁴² I entreat you a thousand times." — Forgive the faults of women. At that time *śrī-Raṇa Bahādura* was the ruler of Nepal. Forgive the speaker where he has made mistakes! (9)

60

A girl and a boy are united in wedlock but have not been allowed to consummate their marriage, since the boy is still immature. Desirous of love and love's pleasures the young wife starts looking around for another husband. She soon finds a man of her own choice and remarries. But this second marriage also turns out very badly. Her husband's relatives treat the newly-married wife with discourtesy and contempt. The song is at most one hundred years old.

Oh Aunt, why have I been given away to a child-husband? (R)

At the place where my parents have given me away in marriage, the husband is still of tender age. If I wait till this boy is grown up, I'll not accomplish anything. In the meantime I could first turn to another husband¹⁴³ whom I myself selected. (1)

At a place to which I had gone of my own accord,¹⁴⁴ no nightly separation from my husband would occur. While I am made to sleep alone in my room, he himself sleeps outside. I weep throughout the night. (2)

Important men do not propose to me. Nor do our neighbors dare to ask for me in marriage. My youth will be spent in vain. What shall I do? (3)

Having prepared the evening meal, I went out to work on our road-side terrace.¹⁴⁵ While I was sitting there, not thinking of love, a man wearing a turban wound round his head came along. I felt a desire to get married to that pleasing man. (4)

A *magathyācā*¹⁴⁶ of one layer, a forehead ornament of flowers¹⁴⁷ in two rows—dress me in a red bridal dress, lift me up into the palanquin and send me away! (5)

Using three *khipalas*¹⁴⁸ of thread, I wove on the loom a piece of cloth, nine cubits long. This time when I went out to sell it, people gave me only nine *dhyabās*¹⁴⁹ for it. To whom shall I first complain about this? (6)

When I went to fetch water from the golden spout, even the birds flying past did not greet me there.¹⁵⁰ (7)

I shall get soaked by the heavy down-pour of rain, thus I thought and took shelter under a tree. I had no idea that the tree would be so hard.¹⁵¹ (8)

61

A love attachment dating back to early childhood days has led to matrimony. The connubial bliss is, however, soon endangered, as the husband threatens to desert his newly-

married wife. The song is addressed to the god Bhīmasena, the protector of marriage, and was composed during the reign of Raṇa Bahādura Śāha (A.D. 1777-1805). The first syllables of lines 1 and 3 of the first three verses and line 1 of verse 4 form the Sanskrit mantra *namo Vāgīśvarāya*, "homage to Mañjuśrī!"

Oh śrī-Bhīmasena, grant us the boon of power and fortune! (R)

You and I were recently united.¹⁵² I did not dream of feasts and ornaments. I accepted you solely for love. How can I ever forget your beauty and youth? I never thought you would abandon me like this. (1)

How can we cut ourselves off from our childhood love? I never thought you would abandon me. It looks as if I am made to become dried up. Whither shall I go, oh darling? I am now like a parched tree. (2)

I came to you of my own choosing and wept.¹⁵³ Oh husband, look at me with mercy! I have seen this much of your virtues earlier. I became yours, oh husband. Fate destined us for each other. I never thought you would go away after I had become yours. (3)

Ruler of Yamdeśa,¹⁵⁴ śrī-Raṇa Bahādura, protect your subjects! He may be called a wise man who grasps the full wisdom by virtue of the letters *na-mo vā-gī*. (4)

62

A wife has been eagerly looking forward to the return of her husband who, a long time before, went to Tibet on business. One day she receives a message. This message, however, is not a sign of life from him, but the news of his death.

My beloved has gone abroad. My heart feels sick. Alas, I do not see my husband anywhere. (R)

When I get up in the morning and I go to the room at the top of the house, I see the white snow.¹⁵⁵ When I see this snow, I become mad like a mad woman. (1)

When having the morning meal, the child asks, "Where is father?". Hearing the child's words, my mind becomes restless. (2)

A letter was brought from Tibet. In the overflow of joy my mind rose to the height of one cubit. When I opened the letter, I saw: my husband had left us.¹⁵⁶ (3)

When evening comes and I go to my room, I see the white bed.¹⁵⁷ When I look at that bed, my thoughts remain there. (4)

63

Another song about an unhappy lady whose husband left for Tibet soon after their marriage. The poem was presumably written towards the end of the last century.

Oh husband, how shall I live, weeping all the time? (R)

I got married to you recently. I did not think of eating and adorning myself.¹⁵⁸ Why, oh lord, should I eat and adorn myself? My husband has gone to Tibet. (1)

I am not allowed to be united in love with the man who enchanted me so. I happened to be an ignorant woman, oh lord. My husband has gone abroad. (2)

How can I be cut off from love? I have not been able to leave it. Half the night I have not slept. Today I am weeping, oh husband. (3)

My body has dried up. Where shall I go and get united with you? Whither shall I send my sorrow? There is no help, oh my husband. (4)

When shall I be able to look at my husband's face? You ought to see this sorrow. You were a fine match, oh husband. (5)

Having been tempted with bracelets and *tāyos* I have become yours, oh husband. You behaved as if you were a millionaire. I have been living in hope, oh my husband. (6)

I have been poisoned by the bite of a venomous snake¹⁵⁹—you have cast this Kāmadeva into me. What can I do now, oh husband? Knowing me to be helpless, please help! (7)

64

An unmarried lady laments that she has never experienced the pleasures of love, since fate is against her. Verse 9 indicates that the poem was written during the reign of Prthivī Vīra Vikrama Śāha (A.D. 1881–1911).

Oh Hari, where shall I go, abstaining from the pleasures of love? (R)

When still a child, I did not know about love. I used to play day and night. (1)

My age has now come to its brim.¹⁶⁰ I cannot endure not to make love. I feel sorrow at not having a single friend. (2)

I had been living happily, thinking my parents would give me away in marriage. But my parents did not care. (3)

In my *karman* it is written that I shall become a Yoginī. Do not hinder me, oh parents! (4)

In my past life I had not done anything good. As I am a sinner I have now to suffer so much sorrow. (5)

The whole night, the whole day he was shown to me in my dream.¹⁶¹ Night and day I have been weeping. (6)

It is not that I do not have enough to eat. It is not that I do not have enough clothing and ornaments. I suffer because I have not had one single love-affair. (7)

Where shall I go? Where shall I stay? There is no place, oh God, to resort to. There is not even the love of one man. (8)

Prṥhivī Vīra Vikrama Śāha, ruler of Nepal, protect your subjects! (9)

Taking the name of Rāma I shall wander to another country. I only pray for one thing: to be able to go to Vaikuṇṭha.¹⁶² (10)

Kṛṣṇa-Songs

65

A song sung by Rādhā who here advises Kṛṣṇa to exercise more delicacy in his amorous adventures. The poem shows the influence of Maithilī literature in both style and language and is, though written in fine classical Nevārī, certainly not very old.

Look at Kṛṣṇa's behavior, look! Out of bashfulness I do not dare to look! (R)

Other people have already noticed. What will they say to themselves? Why did you drag me by the hand? Don't use force! Give up your tricks! Now I cannot stand it any more. Is so much love still not enough? (1)

On the bank of the Yamunā all my female friends sit looking. Should you not feel at least a little shame? Oh Kṛṣṇa, listen to my, a woman's, fervent request! How far do you intend to go with me? Give me your garland made of jewels! (2)

66

Rādhā entreats Kṛṣṇa not to abandon her. As regards the age of the poem, its style and language, cf. song 65.

Oh Kṛṣṇa, I never imagined you would abandon me. (R)

At the sound of your flute I cannot control my thoughts. Again and again I remember you. I have no sleep, no desire to eat, dress or adorn myself. My body has dried up. (1)

Night and day my heart remains with you. I have been like a mad woman, darling. How can I control my thoughts? Whatever I have I have already given to you. (2)

There is no other man like you. Please listen to the words of my request. Do not give me this suffering. Please accept, out of mercy, that I, a weak woman, seek refuge in you! (3)

67

The following poem is also addressed to Kṛṣṇa and represents what in Hindī is called a *virahabārahmāsā*, i.e., a song describing the separation of a loving lady from her beloved for twelve whole months. In this poem the lady is either Rādhā or another Gopī and the beloved is Kṛṣṇa. The *virahabārahmāsā* is perhaps the most popular type of the *bārahmāsā*, the twelve-month-song, which was an extremely widespread form of folksong throughout the whole of Northern India.

How much turmoil do you intend to cause me, oh Kṛṣṇa? Have mercy and show yourself unto me! (R)

In the month of Caitra the *ajū*-flower blooms in the forest; in the month of Vaiśākha the *cuvā*-flower, the rose and the *vacu*-flower. The young spring and the trees have reached the height of their beauty. How can I, oh lord, sustain life without you?¹⁶³ (1)

In the month of Jyeṣṭha the jasmine, the *ca*-flower and the *jila*-flower blossom, and in the month of Āṣāḍha, during the season of the transplantation of the rice, the *campā*-flower. I am not able to stand the heat of summer! Oh Lord, make me soon feel refreshed!¹⁶⁴ (2)

In the month of Śrāvaṇa the *sukundararāja* blossom; in the month of Bhādrava the red lotus, the blue lotus and the *cavo*-flower. In the rainy season the rivers swell. Tears flow from my eyes because of my separation from you.¹⁶⁵ (3)

In the month of Āśvina blossom the *tulasī*,¹⁶⁶ the clover flower and the *jipho*-flower; in the month of Kārtika the *gyānathakuṁ* and the *godāvarī*-flower. In the moonlight of the autumn season I was like a mad woman, oh lord, because of my separation from you.¹⁶⁷ (4)

In the month of Māṃsīra only the *dvāphola*-flower blossoms; in the month of Pauṣa the *bakhumada*, the *sihnāsa* and the *madhu*-flower. In

the winter season I cannot stand the cold. But I bear it, oh lord, because my hope is in you.¹⁶⁸ (5)

In the month of Māgha the *mikū*-flower blossoms; in the month of Phālguna the *taku*-flower. In the late winter the leaves of the trees are blown away by the wind. Oh lord, my mind feels inclined to play Holī¹⁶⁹ with you. Oh, please fulfill the wishes of my heart!¹⁷⁰ (6)

68

A beautiful description of the Gopīs playing Holī with Lord Kṛṣṇa. The influence of Maithilī literature is evident. The song is probably about a hundred and fifty years old.

Having assembled, the Gopīs went to the forest and played Holī¹⁷¹ with Kṛṣṇa. (R)

It is beyond our power to describe the real nature of our lover.¹⁷² Extremely lovely is young Gopāla. The Kokila cries, and Kāma spreads his net. Springtime is a time of enjoyment. (1)

Seeing the flowers blooming, I now felt the emotion of love. We seize each other, holding each other's hands, and we throw about red powder, perfume and jasmine flowers. (2)

We let a piece of a sweet-smelling flower fall and lie on his neck for quite a long time, let it fall on the head, making hands and body meet, let the scent fall right on a person¹⁷³ who has stuck a flower into her hair. (3)

Playing the flute, playing the *tapa* (?), becoming enamored of the wisdom of saints,¹⁷⁴ let us now speak humbly of the meditation on Him¹⁷⁵ without whom no one can exist. (4)

69

On her way to the rice-transplantation, a Gopī meets Kṛṣṇa and requests him not to make love to her yet, since she is still much too young. The imagery is traditional: the author compares the girl to a tender bud not to be plucked too early. The reference to the *sihnājyā* in the refrain gives the song a special Nepalese touch. The description of the girl given in verse 4 is also typically Nevārī. Verse 5 shows that the poem was written during the reign of Rāṇa Bahādura Śāha (A.D. 1777-1805).

Do not hinder me today, Lord Gopāla! I am going to the transplantation of rice! (R)

By caste I am a milk-maid. I do not yet know the amorous sport. I am not yet able to quench the thirst of your heart. Do not hold me, oh Lord. I beg you just this once: leave me and send me away! (1)

The flower is still a bud. Do not destroy it today. There is hope of its blossoming later. There is no water in the pond. The lotus is still a bud. I am afraid you will pluck it while it is still unripe. (2)

My youth is still immature. Bees are humming about. I am not yet old enough. Youth will come. Do not destroy it today. You and I shall not make love until later. (3)

She has a red skirt and a jacket of black *gaha*.¹⁷⁶ Into her hair she has stuck a *dhālepati*-flower. The beauty of her eyes is like that of the lotus. She has a vermilion mark between her eye-brows. Her lips are painted with the red juice of betel-leaves. (4)

Bāgmatī, Biṣnumatī! Bhairava, Bhagavatī! Paśupati, Gaṇeśa, Kumāra! At that time *śrī*-Raṇa Bahādura, King of Nepal, bestowed protection on his people! (5)

70

A fine song describing the joys of springtime in Vṛndāvana. If verse 3 speaks the truth, the poem was composed by Queen Riddhilakṣmī, who in this verse, addresses a prayer to Kṛṣṇa requesting him to grant prosperity to her husband, King Bhūpālendra Malla of Kathmandu (A.D. 1687-1700).

Look, oh look, you lovers, it is springtime! All the birds have become intoxicated. (R)

In Vṛndāvana flowers of various colors are blooming. Rādhā has become Rati and a part of Lord Kṛṣṇa. (1)

There are *cuvā*-flowers, sandel, *abīra*-powder,¹⁷⁷ scents, *tapha*-flowers, *dha*-flowers, musk and *tribhuvana*-oil. (2)

I, Queen Riddhilakṣmī, wish to speak. Listen, oh Govinda: Give happiness to my husband, King Bhūpālendra! (3)

71

A Gopī rebukes Kṛṣṇa for making love to her at a crossroads. As she is very shy, she requests him not to importune her in the town, but to meet her in the solitude of the pasture. — Verse 4 ascribes the song to King Bhāskara Malla of Kathmandu (A.D. 1700-1714).

“Oh Lord Kṛṣṇa, send me to the other bank of the Yamunā! Listen to my request! (R)

Impatient in my heart, I have come here because of some business. Do not hinder me! Leave me alone! Do not behave like this with a lady, pulling my shawl at the crossroads. It is not good to sport just now. (1)

Because of my shyness I frequently dare not enter the market of the town. There is nobody where I graze the cows. There is an opportunity for us there. There we two shall become one." Thus she spoke. (2)

"Every day this bad behavior: you just intend to steal treasure in the form of other men's women.¹⁷⁸ Leave me alone just this once! Do not be insistent! I shall have to come here many times more." (3)

Listen to the words of Bhāskara Malla, and please abandon this useless pride! Knowing that he¹⁷⁹ easily becomes overpowered by love, by love he knows the same love, oh Gopāla! (4)

72

A Gopī declares her ardent love for Kṛṣṇa. — Verse 4 ascribes the song to King Jagat(a)jaya Malla of Kathmandu (A.D. 1722-1736).

Oh Hari, don't be merciless! (R)

Having seen the jewel among men,¹⁸⁰ I have come with great hope in my mind. When I saw you, my mind became restless. I have come to you with hope. (1)

Though you gladly bestow honeyed words, you should have enough feeling for the most vulnerable part of other men's women.¹⁸¹ You are an ocean of excellences, you are the perfect lover—You have revealed so many merits! (2)

Because I am entrapped in love's snare, my mind does not feel any shame amidst people. Seeing that we both have become one in mind and body, I cannot doubt you, oh Lord. (3)

These are the loving words of Jagatajaya Malla, the husband of Kumudini. He¹⁸² will fulfill the wishes of one who remembers love. (4)

73

A Gopī sings of the torments of separation, as her beloved, Lord Kṛṣṇa, has left Vṛndāvana and has moved to Mathurā. In verse 1 allusions are made to the miraculous events at Kṛṣṇa's birth, while verse 2 (first two lines) refers to Kṛṣṇa's infancy. — Like song 72, this poem is ascribed to King Jagat(a)jaya Malla of Kathmandu.

Because of love, oh friend, he and I are one. (R)

At the time of the rainy season clouds, covering the mountain peak, thundered loudly. Listening to the auspicious sound,¹⁸³ when the thunder roared, the peacocks cried joyfully. (1)

At this time¹⁸⁴ you graze the cows and in the forest you play the flute (?) happily. We shall see him and his merits captivating our hearts. (2)

The town of Mathurā is certainly a place of happiness, and as I imagine that many tricks on other women will be played there, my body has dried up due to the pangs of separation. This life of mine will not last long. (3)

He is a person without mercy. He does not take my part. Having experienced it myself, I shall be mindful of this fact. He will visualize the many amorous sports, but he will forget us. Śyāma¹⁸⁵ has become infatuated with another man's wife. (4)

The husband of Kumudīnī, Jagatajaya, who is a jewel among men and the singer¹⁸⁶ of this poem, says this. I remember your virtues and love you¹⁸⁵ with all my heart just as a bee loves the *jila*-flower. (5)

74

A love-sick Gopī manages to meet Kṛṣṇa at the well and instantly picks a quarrel with him. When rebuking him for his want of good manners, however, she is only hiding her sincere affection for him.

Be off, Kṛṣṇa! Do not behave like this! I had better go home. (R)

Because of my separation from you, I just came out, pretending to fetch water from the well. Be off, naughty fellow! Do not pull the edge of my shawl! If anybody sees that, what will he say? You are a shameless person. (1)

Fie on my *karman*! Is it ever decent to behave like this out of doors? I, therefore, dare not go out. Do not play tricks. Because of the pangs of my separation from you my beauty and my youth have been spent in vain. (2)

Stop this bad behavior, going about with me wherever you see me. You are behaving too freely. What conduct you display! What manners day and night! Do not pull the edge of my shawl, smiling gently and casting amorous glances! (3)

75

An enamored Gopī sings Kṛṣṇa's praise. — Judging by the language and the style, this song probably dates back to the beginning of the last century at least.

Oh friend, I love the son of Nanda with all my heart. (R)

No one on earth is so beautiful and so wonderful as he is. I am never satisfied, however much I look at him. He delights in Rāsa-dances. He knows how to entice you. We women become very passionate. (1)

There is beauty in his impassioned eyes, and when he looks, he smiles. He infatuates me, making me act like a mad woman. My mind remains unsteady. He is the *dhyāna*¹⁸⁷ in my heart. I am afraid lest we shall have to separate. (2)

Having come to the place where I was, he crossed his legs and made me sit in his lap. He stuck a sweet-smelling flower into my hair. Oh what a man! — Living together with him in this life, you discover him by good fortune. (3)

76

On her way to the bazaar a Gopī is embarrassed by Kṛṣṇa, whose playfulness makes her spill part of the curds she is to sell at the market. The Gopī begs Kṛṣṇa to stop his amorous attentions for the present, but, later on, when she has returned from the market, to come to her pastures, which she considers to be the most solitary and undisturbed meeting-place. Verse 4 is a sort of exhortation to the devotees of Lord Kṛṣṇa. It stands by itself and may be a much later addition to the actual song, viz. verses 1 to 3.

“Oh Gopāla, why do you spill my curds? Because you have done so we may not be able to come here any more. So little time is left to take possession of me.”¹⁸⁸ (R)

I came here in a hurry, as I am going there to sell curds. Why don't you let me pass? In the place where I am in the habit of grazing the cows there will be an opportunity to make love. What there is to be said, I shall tell you there. (1)

Knowing that these curds are to be taken and placed in this condition¹⁸⁹ in the bazaar, why do you hinder me passing by? If I now sport and we both mix with one another, there will be no time to boil the curds. (2)

An act of love is easily done, by love alone. When done forcibly, how can you call it love? I appeal to you: I have already become one who totally depends upon you. When there is no need of force, why do you insist?” (3)

These words were spoken by a servant of Kṛṣṇa. Find out ways and means when and where to discover him! How can you discover him by austerity? His mind is with me by love. Oh Kṛṣṇa, do not turn away from us! (4)

III EPIC POETRY

Songs Inspired by Jātakas and Avadānas

77

This song recounts an episode from the *Kuśajāataka*: the beautiful newly-married princess Sudarśanā, daughter of King Mahendraka of Kānyakubja, refuses to live together with her ugly husband, King Kuśa, son of King Ikṣvāku of Kāśī. When King Kuśa suddenly discovers that Sudarśanā, repulsed by his ugliness, has left for Kānyakubja, he feels completely dejected and, having placed his brother Kuśadruma on the throne, leaves Benares in the guise of a Yogin in order to search for Sudarśanā. The literary popularity of the *Kuśajāataka* is attested by the number of versions in various languages (Pāli, Sanskrit, Tibetan, Khotanese, Sinhalese). Two versions, one predominantly in prose and the other predominantly in verse, are contained in the *Mahāvastu*.

I have today to undergo what is written in my *karman*. I shall go abroad as a Yogin. (R)

I shall give my younger brother Kuśadruma the royal consecration and, having taken leave of my mother, I shall go in search of Sudarśanā. Because of my separation from Sudarśanā I shall go abroad. (1)

I shall smear ashes on my body, put on an ochre robe and, having assumed the form of a Yogin, I shall leave today. Because of my separation from Sudarśanā I shall go abroad. (2)

The speaker, a poor man, has taken refuge in the Lord: consider me as your own child and lead me to Sukhāvatī! Because of my separation from Sudarśanā I shall go abroad. (3)

78

The author recounts an episode from the *Kavikumārāvadāna*. On account of a prophecy foreboding fratricide, Kavikumāra, entitled to share the kingdom, is relentlessly persecuted by his half-brother Alolamantra, the reigning Sovereign. His life being at stake, the Prince flees to an abode of the Nāgas and there places himself under the protection of King Campaka, head of the Nāgas. But Alolamantra's Prime Minister and his army besiege the lake. When ordered to hand over the fugitive, Campaka helps Kavikumāra to escape safely. The

legend is told in great detail in Kṣemendra's *Avadānakalpalatā* which describes this episode in *Kavikumāravadāna* verses 36-40. — The song was probably not composed until about the middle of the last century.

Oh my life! What can I do? This is the effect of my *karman*. (R)

Today I have been chased by the pitilessness of my enemy. I shall take refuge in a lake. (1)

I am lucky, very lucky, since, thanks to my fortune, I have reached the world of the Nāgas and I shall see the King of the Nāgas. (2)

The King of the Nāgas named Campaka sent for me and encouraged me with support. (3)

Sitting on the edge of the lake, the enemy shouted and terrified me. Even the King of the Nāgas was frightened. (4)

Through the compassion of the King of the Nāgas I was then conducted safely from the lake during the morning watch. (5)

The speaker, a poor man, says: I have always taken refuge at the feet of the Lord. (6)

79

This song, too, relates an episode from the *Kavikumāravadāna*. Here Sudharmā bewails the death of her son Kavikumāra, whom she believes to have perished. Cf. song 78 and *Avadānakalpalatā* (*Kavikumāravadāna* verses 48-51).

Oh beautiful Prince!

In vain perished Kavi[ra]kumāra who was endowed with beautiful auspicious marks and wore a jewel on top of his head. Oh Lokanātha! (1)

Alas, alas! Leaving me behind, the Prince, as dear to me as life, went away. In vain he perished through the cruelty of his enemy. Oh Lokanātha! (2)

The separation which I should never have dreamt of came to pass at the place where he was born and where he had perished. Oh Lokanātha! (3)

Īśvarī-Vidyādhari-Devī commanded that an Aṣṭamīvrata¹ should be observed. At the request of the singer give protection to the people, oh Lokanātha! (4)

80

This song is an abridged version of the *Vyāghrījātaka*: the Bodhisattva one day discovers a young tigress that has just whelped, but, emaciated by hunger, wishes to devour her own offspring. Moved by compassion, the Bodhisattva now offers his own body as food and thus prevents the young animals from being killed by their mother. Cf. *Jātakamālā* (*Vyāghrījātaka* verses 13–33).

“Not permanent is this body. Why? I shall devote myself to the service of others. (R)

Having arisen in great joy and having joyfully summoned my benevolence, I shall go into the garden. There I shall play happily and look at the various flowers.” (1)

Although she was very vigorous, she slowly lost strength. When her body had grown very dry, and pain was caused by her whelps, it was as if her life would not last. (2)

He looked thither² and, when compassion had arisen in him, changed his mind. He dismissed all his self-interest, went alone, (3)

removed all the ornaments from his body and hung them on the top of a tree. Having then gone back to the place from which he had come, he cut his throat and thus offered his own flesh as food. (4)

Lo! Because of the good actions he had performed in previous births, he became what is known as a Sugata. — Destroy all the faults that the singer has and grant him refuge at your feet! (5)

81

Favorite among the most popular Jātakas is undoubtedly the *Viśvantarakathā*, which is based on the *Vessantarajātaka*. Here a Nevārī poet describes Viśvantara's journey to the hermitage where he intends to devote himself to worship and meditation in a leaf-hut. The generous Prince departs together with his wife Madrī and his two children and, on his way, presents first his horse and then his carriage to four mendicants. — This song is presumably only about one hundred years old.

Let us go, oh Queen, we shall worship the God! (R)

Let us now proceed to the hermitage together, you, the Queen, our son, the Prince, our daughter Kṛṣṇājini (and I). Let us go now, oh Queen! (1)

All the people¹ followed us, weeping with grief at being separated from us. We shall satisfy the people by giving away all our money and possessions. Behold now, oh Queen! (2)

We have given away the horse harnessed to our carriage. From the deer-forest the deer came and drew our carriage. Behold now, oh Queen! (3)

We have given away our carriage. Oh Queen, take your son and carry him on your back! The Princess has already arrived at the leaf-hut. Behold now, oh Queen! (4)

Look, oh Queen, at the flowers, the fruits and the beauty of the forest! The cuckoo is singing. Hail to the name of the Buddha! We shall say prayers and meditate. Behold now, oh Queen! (5)

82

This is another song which recounts an episode from the *Viśvantarakathā*. Having established himself in the leaf-hut, Viśvantara one day gives away his two little children, the boy Jālini and the girl Kṛṣṇājini. Madrī, their mother, who was gathering fruit and flowers in the forest at the time, is dismayed when she returns and cannot find her children. In this poem Madrī bewails her loss. The age of this song is the same as that of song 81.

“Alas, alas! Where shall I go to search for my children now? (R)

In the forests of Mount Vamka, where I was gathering flowers and fruit, the birds cried mournfully. My heart did not feel at ease. I shall first go and look for my children. (1)

The children whom I had set to playing with horse and elephant toys have now been abducted. The water in the jug has reached the brim. These children were not spared! (2)

Yesterday my son, the Prince, and the girl, my daughter Kṛṣṇājini, were set to playing merrily. How did this happen to me today? I did not know what was written in my *karman*. (3)

Oh husband, lord of my life, did you not see our children coming here? How can we now keep our lives? Those children’s lives have not been spared today.” (4)

After listening to his sermon, the children went away at the command of their father. — The singer is a poor man. Oh God, deliver us soon! (5)

83

The following is an abridged version of the *Maṇicūḍāvadāna*. A detailed Nevārī version represents the *Maṇicūḍāvadānoddhṛta*. For two Sanskrit versions of the same story see Ratna Handurukande, *Maṇicūḍāvadāna. Being a translation and edition. And Lokānanda. A translation and synopsis*, London (Pāli Text Society), 1967. In Sanskrit the same legend

is found in Kṣemendra's *Avadānakalpalatā* (*Maṇicūdāva*). As regards Candragomin's *Lokānanda*, which is a dramatic adaptation of the legend of Prince Maṇicūḍa, see M. Hahn, *Lokānandanāṭaka. Nach dem tibetischen Tanjur hrsg. und übers.*, Wiesbaden, 1974. —The present versified Nevārī version probably originates from the middle of the nineteenth century.

The eminent Ṛṣi Bhavabhūti came to give away his adopted daughter Padmāvatī in marriage. King Maṇicūḍa, of the town of Śāketa, accepted the offer of Padmāvatī in marriage. (1)

King Maṇicūḍa, feeling extremely happy, was about to give the Guru a fee. But Bhavabhūti said, "If you wish to give me a fee, you would do better to perform the *nirargala* sacrifice and give me all the merit arising from that sacrifice!" (2)

Having heard the words of the Ṛṣi, Maṇicūḍa, in order to perform the *nirargala* sacrifice, asked his Guru for instructions. The Guru said, "Assemble all your subjects according to the (brahmanical) precepts!" (3)

Thereupon Maṇicūḍa sent invitations to the kings of various countries, above all to King Duṣprasaha and others. Having heard the words of King Maṇicūḍa, all the kings came. (4)

Then all the kings, headed by the Guru and the Purohita, came to attend the sacrifice. The priest, while paying attention to the injunctions of the manuals, carried out the introductory *pūjā* and performed the benediction and the libation. (5)

At that moment Indra arrived who, (as he wished) to prevent the sacrifice, had availed himself of a trick: having abandoned the form of Indra, he assumed the form of a Rākṣasa and thus intruded into the sacrifice. (6)

While the *nirargala* sacrifice was being performed in the presence of the Minister Subāhu, Buddhisena, the Superintendent of the Palace, King Duṣprasaha and the rest, the terrifying Rākṣasa appeared in the midst of the sacrifice. (7)

Jumping into the midst of the sacrifice, the Rākṣasa asked for the sacrificial fee.⁵ King Maṇicūḍa, willing to give him the fee, gave him, as a fee, great riches. (8)

"Of what use are riches to me, born a Rākṣasa? Give me food as a fee!" — Having prepared a meal out of the five *amṛtas*,⁶ Maṇicūḍa said, "Take this as a fee!" (9)

“I have not come to eat a meal consisting of the five *amṛtas*. Give me wine and meat! If you really wish to give me a fee, give wine and meat! Otherwise, dismiss me!” (10)

King Maṇicūḍa, performing the *nirargala* sacrifice, gave his own flesh as a fee. “Take it, take it, oh Rākṣasa! I will give you my blood and my flesh as a fee!” (11)

Having descended from the sacrificial platform, the Rākṣasa took hold of the king’s body and squeezing his veins, consumed the meal. While the King watched, the Rākṣasa, looking at him, shouted *hu hu*. (12)

The King said, “If you do not feel satisfied yet, my body will perish.” — “I drank enough blood. Give me now flesh! I am consumed with hunger!” (13)

His son, Padmottara, his wife, Queen Padmāvati, and all the King’s subjects wept. Hearing the sound of their wailing, the Rākṣasa became angry and shouted fiercely. (14)

Addressing the Rākṣasa, the King said, “Eat your fill!” — “Blessed, blessed be you, Maṇicūḍa, for through your compassion I have splendidly accomplished my purpose!” (15)

The Rākṣasa abandoned his Rākṣasa form, reassuming the form of Indra, and acquired a healing remedy. Having acquired the remedy by his magic power, Indra anointed the King.’ (16)

Thereupon Indra took his leave and vanished, while the King paid homage to him. — Soon after the eminent Ṛṣi Marīci requested King Maṇicūḍa to give him Padmāvati in marriage. (17)

King Maṇicūḍa gave him his own wife Padmāvati as a sacrificial fee. When he had completed the sacrifice, King Maṇicūḍa gave the Guru his fee. (18)

He gathered money and possessions, an elephant and jewels and gave them as a fee to the Guru. Then all the people took leave of the King and returned to their houses. (19)

King Duṣprasaha, being evil-minded, sent messengers to ask King Maṇicūḍa for the elephant and the jewels, “Either you give me the elephant and the jewels or I shall go to war! Otherwise you leave your kingdom and flee!” (20)

(Maṇicūḍa thought), “If I make war, my subjects will suffer. What shall

I do?" — At this very moment four Pratyekabuddhas arrived and led him away to make him practise austerities. (21)

(One day when) Padmāvati was roaming about in the forest in order to pluck flowers, Indra, disguised as a huntsman, beat her with a forest rope⁸ and carried her off to where Mañicūḍa was. (22)

Padmāvati invoked the name of Mañicūḍa and mourned pitifully. While King Mañicūḍa was consoling her, the huntsman departed. (23)

Queen Padmāvati, serving the King, was weeping out of love. The King, however, advised her, "If you serve the Ṛṣi, you will later on obtain liberation." (24)

A serious disease came to the kingdom of King Duṣprasaha. The people contracted that disease. In order to stop the disease, the King sent out five Brahmans to beg King Mañicūḍa for his jewel. (25)

The Brahmans arrived and requested King Mañicūḍa to give them the jewel. "Receive the jewel, since I wish to obtain liberation from *dharma*, *artha* and *kāma*," he said. (26)

Taking up a saw, the Brahmans now cut open the King's forehead. At this time the earth quaked and all the Gods shouted. (27)

The Brahmans took the jewel out of his forehead, washed it and sprinkled water on it.⁹ The body of King Mañicūḍa became pure through the power of *dharma*. (28)

Ballads and Rice-Transplantation Songs

84

During the work of the *sihnājyā* the Nevars sing narrative poems which are sometimes of considerable length. The following ballad tells us the story of King Mādhava's search for the beautiful Princess Sulocanā and all the vicissitudes connected with it. The individual motifs are familiar enough, but the whole gives a rather fresh and somehow modern impression. In ancient India for a woman to disguise herself as a man (see verse 28 ff.) was practically impossible, since both sexes were bare to the waist. As to the story, the song appears to be a contamination of various episodes taken from the *Kuśajātaka* whose hero and heroine have here been named Mādhava (= Kuśa) and Sulocanā (= Sudarśanā); cf. introductory remarks to number 77. Kuśa's wife is called Sulocanā (Śu^o) in the inscriptions below the *Kuśajātaka*-scenes surrounding the Maṇḍala of the 'Aṣṭamīvrata Paṭa' (British Museum, London), illustrations of which have been published by R. O. Meisezahl in *Amoghapāśa—Some Nepalese Representations and Their Vajrayānic Aspects*, Monumenta Serica XXVI (1957), p. 455 ff. Meisezahl seems, however, not to have noticed this fact, and refers to Sulocanā as Sudarśanā.

She¹⁰ saw him,¹¹ when he was bathing in the holy Ganges. (R)

Having returned home, I invoked the Gandharva, for it was my desire to obtain Princess Sulocanā. Crossing the river Ganges and looking towards her country, I was given shelter in the house of the gardener's wife.¹² (1)

King Mādhava, staying at the house of the gardener's wife, talked about various things. While staying at the house of the gardener's wife, he had various talks necessary for love and the enjoyment of love. (2)

"Oh Mother gardener, you have made garlands of flowers every day. For whom have you made these garlands of flowers?" "Oh Lord, I have made these garlands of flowers—I have made them for Princess Sulocanā." (3)

"Oh Mother gardener, may I make garlands of these flowers? I shall try to make just one plait of flowers."¹³ Having woven the flowers into a name¹⁴ and talking about what was needed, he then handed them over to the gardener's wife. (4)

When she saw these flowers, the gardener's wife was delighted, took them and left. Having gone to Princess Sulocanā's audience-hall, she delivered them to the Princess. (5)

Looking at these flowers, Sulocanā said, "Who has made this plait of flowers?" "A handsome man who has come to stay in my house. It is he who plaited these flowers," she said. (6)

"Oh Mother gardener, who may that man be? I have never seen him. About what did he speak? What did he say about me? They¹⁵ are going to give me away in marriage." (7)

She said, "Oh Princess, King Mādhava has come, because he feels affection for you. The beauty of his face is like that of Kāmadeva. What a splendid man has come!" (8)

When she heard these words, the Princess was in a hurry. "I shall devise some trick," she said and, thinking only about that very man in the depths of her heart, she tried many designs and tricks.¹⁶ (9)

Pretending to play in the park, accompanied by her friends, Princess Sulocanā left. She called the gardener's wife to her house and sent her female friends to the park, while she herself remained in seclusion. (10)

Having carefully opened the door,¹⁷ hiding herself in the shadows, she looked with half an eye: King Mādhava had fallen asleep. Caressing his face again and again, Sulocanā looked. (11)

As soon as King Mādhava awoke and looked, he felt as if he were looking at a dream. When the King and the Princess's eyes met, both fainted away. (12)

The Princess said, "They intend to give me away in marriage on the fourth day from today. Having assembled all the kings and announced a Svayaṃvara,¹⁸ the King¹⁹ will give me to King Guṇākara." (13)

King Mādhava promised the Princess that he would elope with her at the time of the sacrifice. He would mount the horse Bhadrava and, having lifted her up on to the horse's back, would put Bhadrava into a gallop. (14)

When they had talked about all that was needful, the Princess took leave of the King and went home. Now a wicked servant, who had been upstairs and had listened to the words they were talking, came down. (15)

Mādhava, being of good cheer, was sound asleep. And so was Sulocanā. (16)

Having proclaimed the Svayaṃvara and assembled all the kings, the King¹⁹ was about to give Sulocanā away in marriage. When Princess Sulocanā could not see Mādhava, she became greatly distressed. (17)

After Mādhava had fallen fast asleep, the wicked servant mounted the horse and went off. Sulocanā saw him from a distance and she thought, "Now Mādhava has arrived." (18)

Sulocanā's father and mother, placing sesamum and *kuśa* grass,²⁰ were about to give away Sulocanā. At that very moment the wicked servant carried off Sulocanā on the horse at full gallop. (19)

The King, the Queen and the other people were all aghast, King Guṇākara felt ashamed, became a Fakir and departed. (20)

When King Mādhava arose from his sleep, he looked around. Seeing that his horse was gone, he ran off quickly. The Svayaṃvara was then over. (21)

Having heard what some people were saying, Mādhava fell into despair. He became a Fakir and departed. Taking only the name of Princess Sulocanā on his lips, he roamed about the country. (22)

Once when he was staying in a certain country, a thief deceived him. Having taken the King's garment, his shield and his sword, the thief ran away. (23)

Now the wicked servant, who had lifted Sulocanā on to the horses's back and put Bhadrava into a gallop, took Sulocanā into a forest. After he had descended from the horse and looked the Princess in the face, he thought, "I shall make her my wife!" (24)

When the Princess saw the servant, she thought, "I shall try to find a way out!" Handing her garland of jewels²¹ to the servant, she said, "Buy me some cakes and bring them to me!" (25)

While he was doing so, Sulocanā mounted the horse and fled quickly. At this very moment the thief ran towards her. He was ready to kill Princess Sulocanā. (26)

Sulocanā, using many tricks, threw the thief down a well. Then she took the thief's clothes, put them on, girded on the shield and sword and went off. (27)

Having assumed the guise of a man, Sulocanā departed quickly on horseback. Then a tigress, who had seen her, came speedily rushing forward with the intention of devouring Sulocanā. (28)

When she saw the tigress approaching, Sulocanā was frightened. Hastily seizing her *dhupa*,²² she stabbed the tigress to death. After the *dhupa* had passed through her mouth and emerged at her buttocks, the tigress, seized with convulsions, rolled on the ground. (29)

Having killed the tigress, Sulocanā, who had assumed the shape of a man, entered the town and looked around. Sitting on horseback and setting spurs to her horse, she moved through the very center of the city. (30)

The people of that town said, "Who killed the tigress? A handsome man has come here on horseback. It is he who killed her." (31)

The King's officers and the noblemen of the city said, "There he goes. Come, oh Kājī!" — The Princess in man's disguise said, "I wish to do this town service." (32)

"What are you capable of? What knowledge and other merits have you? Tell us what you possess!" — "I can accomplish what others could not do. My name is Mahāvīra." (33)

Having heard these words, the courtiers and noblemen took Sulocanā to the King. There the Princess in man's disguise made obeisance and stood in the august presence of the King. (34)

"A rhinoceros is causing trouble in this country. The King and my peo-

ple have not yet been able to capture this rhinoceros," the King, addressing Mahāvīra, told her about that. (35)

When she heard the King's words, she said, "I shall go," and, having taken various weapons, she departed. Mounted on horseback and setting spurs to her horse, she departed to slay the rhinoceros. (36)

Placing a group of soldiers at one place and going forward herself quite alone, she approached the rhinoceros. As soon as it saw her, the rhinoceros rushed speedily forward in order to kill Mahāvīra. (37)

Seeing the rhinoceros coming, Mahāvīra was alarmed and ascended a tree. The rhinoceros, however, approached quickly and, waiting under the tree, repeatedly opened its mouth wide. (38)

Seeing the rhinoceros waiting, Mahāvīra was alarmed. The *dhupa* she had seized slipped out of her hand, and as the *dhupa* fell down and struck its neck, the rhinoceros, seized by convulsions, rolled on the ground. (39)

Seeing this, she descended quickly and with her sword cut the rhinoceros into pieces. When they saw that the rhinoceros had been killed, some Apsarases appeared and danced. (40)

Seeing this, the Princess in man's disguise was surprised. She called her soldiers and when they had seen that the rhinoceros was dead, she departed gladly on horseback. (41)

When he heard that the rhinoceros had been killed, the King was very much pleased. He ordered his subjects to play music and beat drums and dance, and he led her in a procession.²³ (42)

Seeing Mahāvīra, the King was very much pleased and gave her his own daughter in marriage. The Princess in man's disguise, not knowing what to do, accepted his daughter on her shield and sword. (43)

When the Svayamvara was over, the King gave her half the kingdom and made Mahāvīra stay in his country. Having assembled some local chiefs, the King felt very happy and gladly established both Sulocanā and his daughter in his house. (44)

Sulocanā placed a guard on the bank of the river in that country. "Bring me anybody who, for whatever reason it may be, comes to die near the river!" (45)

Because he had not seen Sulocanā any more, the wicked servant suddenly turned up in order to die near the river. The guard discovered him, seized him and, leading him away, handed him over to Mahāvīra. (46)

As he had not obtained Sulocanā, Guṇākara too came to die near the river. The guard saw him, took him away and lead him into Mahāvīra's audience-hall. (47)

Not having found Sulocanā even after ten years, he²⁴ felt the pangs of separation in his heart: as he had not found Sulocanā yet, King Mādhava also turned up in order to die there of the pangs of separation. (48)

King Mādhava, distressed with extreme pain, came to die near the river. The guard saw him, took him away and lead him into Mahāvīra's audience-hall. (49)

One day King Mahāvīra carefully questioned each of them separately. King Mādhava was then taken upstairs, and Sulocanā and Mādhava had private talks with each other. (50)

When she saw the servant, the Princess in man's disguise grew very angry. She called a Caṇḍāla, handed the servant over to him, and she said, "Kill him by piercing him with a *chuli*!"²⁵ (51)

When this had been done, she questioned King Mādhava and listened to the circumstances in detail. She spoke to King Mādhava in the character of King Mahāvīra.²⁶ (52)

After questioning Guṇākara as much as was necessary, she told him to go to his own country. Having given him some advice, King Mahāvīra sent Guṇākara to his country. (53)

Then the Princess in man's disguise asked King Mādhava about all the pains he had suffered. King Mādhava said, "Because I have not seen Sulocanā any more, I have come to die near the river." (54)

While she was listening to the report of King Mādhava's story tears came into their eyes, and both of them sat talking about their griefs and pleasures. Then the Princess in man's disguise took off her attire and revealed herself. (55)

As he had always imagined in his mind, King Mādhava became united to Sulocanā, and the two Queens,²⁷ regarding him as their one husband, bowed down to his feet. (56)

Satisfying the King and the Queen and the eminent persons of that town, King Mādhava said, "Because of this separation I have experienced various pains and, enduring them, I roamed about till this day." (57)

Having said this, he took leave of the King and said, "I shall go back to my own country." After everything needful had been said and promises had been given to each other, the three returned to their kingdoms. (58)

When she arrived²⁸ in her kingdom and saw her parents again, Sulocanā told them about her sufferings and her pleasures. United to these three people,²⁹ King Mādhava sojourned there happily for a while. (59)

Later on, having arrived in his own country, King Mādhava looked after his subjects. He assembled all the people and did justice to them. And he gave the people great pleasure. (60)

The audience has heard the good words of the singer. Now the *sihnājyā* work which involved many activities (?) is finished. The King, the Queen and the other people in this country lived happily ever after. (61)

85

This is a shorter version of song 84, composed during the reign of Jayaprakāśa Malla of Kathmandu (A.D. 1736-1768). Here the story is told by Sulocanā.

Oh Nāgara,³⁰ be favorable to my request! (R)

He stayed the night in the house of a gardener's wife. He sent me a garland with flowers woven into a name. (1)

Your wicked servant, who was a bad man, stole me away in your disguise on horseback. (2)

Having given my garland of jewels to him and having sent this bad man elsewhere, I have come here, keeping my *dharma*. (3)

At that time, you arrived secretly,³¹ I happened to see you and my heart was with you. (4)

Fate has fulfilled my wishes through the power of that man's *dharma*. (5)

King Jayaprakāśa says, "Let (people) enjoy happiness by performing their *dharma*!" (6)

86

This ballad, which may date back to the beginning of the last century, describes a pilgrimage to Gosainkunda or Gosainthan (Nevārī Silu or Silutīrtha). Although, according to a superstitious belief, this pilgrimage is to be made without the company of one's wife, the woman figuring in this poem insists on accompanying her husband to Silu.³²

The ballad has probably been written by a Jyāpu.³³ Its poetic quality is not very great and, as in most works of this genuinely popular type, the story is given in the form of a dialogue. In the translation the persons speaking have been indicated by M (man), W (woman), K (King) and S (maid servants).

(W) "Alas, where have you been, oh husband?" — (M) "Why do you worry, wife? I have been performing my duties." — (W) "There is no mutual understanding, though you and I have been living together. Where have you been, oh husband, where have you been?" (1)

(M) "To bathe at Silutīrtha confers much *punya*. I went to search for a friend to go with me to Silutīrtha." (W) "Don't search for a friend, oh husband! You and I, we shall both go together. To go together, as man and wife, to Silu will confer much *punya* upon us." (2)

(M) "If both of us are to go together, we must first consult a Jyotiṣa."³⁴ — (M) When I consulted him, the Jyotiṣa predicted: You will be forced to part from one another. — (W) "Oh husband, why consult a Jyotiṣa? You and I, we will both go together. To bathe together will confer much *punya* upon us." (3)

(M) "Don't insist, oh wife! You and I will have to part. Though I have been trying to make you understand, you still do not do so. We shall certainly have to part." — (M) Having got up and left my home, I went to stay the night at Dhamāthuli.³⁵ When I reached Dhamāthuli and looked back, I saw my wife following me. (4)

(M) "Don't say 'I shall come,' oh wife! Go back home! Don't insist, oh wife! You and I will have to part." — (W) "If we go and stay together, how shall we both be forced to part?" — Having left Dhamāthuli, I went to stay the night at Nyāga:māni. (5)

When I reached Nyāga:māni and looked back, I saw, my wife following me. — (M) "Don't say 'I shall come,' oh wife! You and I will have to part." — (W) "If we go and stay together, how shall we both be forced to part?" — Having left Nyāga:māni, I went to stay the night at Jaiphalapauvā. (6)

When I reached Jaiphalapauvā and looked back, I saw, my wife following me. — (M) "Don't say 'I shall come,' oh wife! You and I will have to part." — (W) "If we go and stay together, how shall we both be forced to part?" — Having left Jaiphalapauvā, I went to stay the night at Rānīpauvā. (7)

When I reached Rānīpauvā and looked back, I saw, my wife following me. — (M) "Don't say 'I shall come,' oh wife! You and I will have to part." — (W) "If we go and stay together, how shall we both be forced to part?" — Having left Rānīpauvā, I went to stay the night at Caturālīpauvā. (8)

When I reached Caturālīpauvā and looked back, I saw, my wife following me. — (M) “Don’t say ‘I shall come,’ oh wife! You and I will have to part.” — (W) “If we go and stay together, how shall we both be forced to part?” — Having left Caturālīpauvā, I went to stay the night at Na:kvā:byāsi.³⁶ (9)

When I reached Na:kvā:byāsi and looked back, I saw, my wife following me. — (M) “Don’t say ‘I shall come,’ oh wife! You and I will have to part.” — (W) “If we go and stay together, how shall we both be forced to part?” — Having left Na:kvā:byāsi, I went to stay the night on the slopes of Dhaivu.³⁷ (10)

When I reached the slopes of Dhaivu and looked back, I saw, my wife following me. — (M) “Don’t say ‘I shall come,’ oh wife! You and I will have to part.” — (W) “If we go and stay together, how shall we both be forced to part?” — Having left the slopes of Dhaivu, I went to stay the night at the foot of Bhimalapākva.³⁸ (11)

When I reached the foot of Bhimalapākva and looked back, I saw, my wife following me. — (M) “Don’t say ‘I shall come,’ oh wife! You and I will have to part.” — (W) “If we go and stay together, how shall we both be forced to part?” — Having left the foot of Bhimalapākva, I went to stay the night at Dhumcyābyāsi. (12)

When he reached Dhumcyābyāsi, my husband bowed his head.³⁹ — (W) “Don’t be grieved, oh husband! Don’t worry! If we go and stay together, how shall we both be forced to part?” — Having left Dhumcyābāsi, I went to stay the night at Lakaḍibinā.⁴⁰ (13)

(M) “Though I am trying to make you understand, you still don’t do so. We shall certainly have to part.” — Having left Lakaḍibinā, I went towards Silutūrtha and arrived there. When we bathed at Silutūrtha, the King sent soldiers to prevent her from doing so. — The woman, difficult to hinder, though I tried to hinder her, insisted—and was lost. (14)

A woman who lacked experience in sitting in a *duli*,⁴¹ was now seated in a *supāla*.⁴² Having got into the *supāla*, she looked and saw her husband weeping. (K) “It is not your husband who is weeping. A dog is weeping.” — (W) “No dog is weeping, King. My husband is weeping.” (15)

(W) “Don’t weep, oh husband! You will get another wife as good as I am.” — (W) The King gave me a *tāri*-flower. I shall make my husband put it in his hair. (W) “Don’t weep, oh husband! You will get another wife as good as I am.” — (M) “I should have to practice austerity to obtain a wife as good as you are. (16)

Even if I practiced austerity in the Himālayas, I should not get a wife as good as you are." — Sitting in the *supāla*, she passed through many flowery forests, and having left her husband, followed the King. — After we have gone together, as man and wife, to Silu, I have now been left alone. (17)

The woman, difficult to hinder, though I tried to hinder her, insisted—and was lost. Returning from Silutīrtha, I proceeded towards the foot of Bhimalapākva and arrived there. When I reached the foot of Bhimalapākva, I thought of my wife. Having left the foot of the Bhimalapākva, I went to stay the night at Na:kvā:byāsi. (18)

Where can I go to meet her again? — I thought of my wife. Having left Na:kvā:byāsi, I proceeded towards Rānīpauvā and arrived there. Having left Rānīpauvā, I proceeded towards Nyāga:māni and arrived there. Having left Nyāga:māni, I proceeded towards Paśupati and arrived there. (19)

I shall visit the shrine of Nīlakaṇṭha Mahādeva.⁴³ The woman, difficult to hinder, though I tried to hinder her, insisted—and was lost. Returning from Paśupati, I proceeded towards my home and I arrived there. When I reached my home, my parents scolded me. (20)

All my kinsmen despised me. Why shall I stay at home? I'll go away as a Yogin. The woman, difficult to hinder, though I tried to hinder her, insisted—and was lost. Putting on a Yogin's garment, I shall roam about and search for another wife. (21)

Though I searched, wandering throughout the country, there was no wife as good as you were. For twelve years I shall practice austerity and vows. But even if I practice austerity for twelve years, I shall certainly not get a wife as good as she was. The woman, difficult to hinder, though I tried to hinder her, insisted—and was lost. (22)

(K) "Don't worry, oh Queen.⁴⁴ Don't be afraid! I shall give you so many maids and servants, I shall give you diamonds, pearls and other jewels, emeralds, ornaments and dresses. Let us go, oh Queen, to play dice together for a while!" (23)

(W) "Don't use these words, oh King! Listen to my appeal! I have started the four months of fasting⁴⁵ and shall have to carry out this vow." — (K) "What things do you need for the four months of fasting?" — (W) "I need ghee, sugar, milk, and everything. (24)

Furthermore I shall have to feed all our people. I shall have to assemble all the Yogins of our country." — (W) Now all the Yogins and the people

came, only my husband has not come. My husband came, when I was bathing.⁴⁶ (25)

(W) "Don't worry, husband! Don't be afraid! Disguised as a nun, I shall deceive the King and come with you." — (W) "Listen, oh maids, I shall go to the toilet to defecate." — (S) "Do not go to the toilet, Queen. We shall place a jug⁴⁷ and pot for you." — (26)

(W) "How can I defecate in such a room?" — Saying, "I shall go to the toilet," she left her room. Having gone alone to some place, she took off all her clothes and, smearing ashes on her body, put on the ochre robe. (27)

Disguised as a nun, she then deceived the King and left. — (W) "I have come, oh husband, don't worry! We had better not go together, you go first! I will change my course in the middle of the journey and I will overtake you later." (28)

(W) "Blessed is my fate, blessed is my *karman*, since I met my husband again! We shall not stay here now, oh lord. Let us go home!" (29)

87

In spite of the entreaties of his wife, a young Nevar has left his home in order to find employment in Tibet. After some time his wife receives a message saying that he is dead and, out of love for her husband, commits *sati*. — This, too, is a seasonal song sung during the rice-transplantation and is about two hundred years old. To present the story, the poet uses the traditional dialogue pattern. The persons speaking are the young wife (W), her mother-in-law (M), the husband (H), the neighbors (N) and the burners of the dead (B). The ballad abounds in valuable details concerning funeral rites and *sati*.

(W) For quite a long time I have worshipped Bhīmasena Deva. But he granted me an inauspicious boon. (R)

(W) "Not a month has passed yet, since I came to this house, and your son already says he will go to Tibet. Stop him just this once!" — (M) "I shall not stop my son, dear daughter-in-law. My son has no work." (1)

(W) "If, oh mother, your son has no work, I shall hand over my property." — (M) "It is not permissible, oh daughter-in-law, to stop my son. Let us first see if he will get work in Tibet." (2)

(W) "Oh mother, please do stop him just this once! I see no good in his going to Tibet." — (M) "Oh daughter-in-law, don't worry! He will return after staying only one or two years." (3)

(W) "What can I do now, oh mother? What more can I request? Do as

you think best." — (W) (addressing her husband), "Don't speak of going to Tibet, oh my husband! Please postpone it just this once!" (4)

(H) "Oh wife, I shall not stay long in Tibet. I shall return after staying only one or two years." — (W) "Don't go to Tibet, oh my husband! I see no good in it!" (5)

(H) "Oh wife, don't speak to hold me back! Let me first see, if I can get work in Tibet!" — (W) "What more can I say now, oh husband? Do as you think best." (6)

(H) "Don't be impatient, wife! When I have earned as much as possible, I shall return." — (W) Accepting the *saguna*⁴⁹ with his right hand, wiping away his tears with his left, my husband departed, weeping bitterly. (7)

(W) "Oh husband, don't worry! Go slowly, always watching your step!" — When I looked down from the window of the *cota*,⁵⁰ I saw my husband walk away without looking back. (8)

It is now four to six months since he left. Yet there is no reply. How is my husband getting on? I placed a lamp in the window of the *svata* and I looked:⁵¹ the light grew dim.⁵² (9)

"In the early morning I went, oh mother, to the *kavasi*. A crow flew by and mocked."⁵³ — (M) "Oh daughter-in-law, don't worry! The words of the crow are certainly not true." (10)

(W) "Oh mother, when I went to fetch water, people said, 'Your son—he is no more'." — (M) "Who said so, daughter-in-law? Which person said so, daughter-in-law?" — (W) "A good friend of your son's said so." (11)

(M) "What was the sign⁵⁴ he brought, oh daughter-in-law? What was the sign he brought, oh daughter-in-law?" — (W) "He brought your son's diamond-ring." — (M) "Oh daughter-in-law, don't insist on this assertion! That news is certainly not true." (12)

(W) "This news is not false, oh mother. I shall now go and join your son." — (M) "My son has gone, oh daughter-in-law. Don't say that you too will go! Where shall I, a sinful woman, go and die?" (13)

(W) "Oh mother, prepare betel-nut⁵⁵ and *sindūra*!⁵⁶ I shall go and join your son." — (M) "After we three⁵⁷ have lived together in this home, where we, a small family of three were staying, I have today become alone." (14)

(W) (addressing the neighbors), "Oh women of the neighborhood, don't allow my mother-in-law to weep! Everybody should console her!" — (N) "What can we do now, daughter? Why have you become so obstinate? One must not leave one's mother all alone." (15)

(W) "Look! Having prepared some ginger, beaten rice, along with curds,⁵⁸ my mother will bring the materials for the funeral sacrifice." — (W) "An officer⁵⁹ came from the royal palace and all my kinsmen gathered. Everyone said to me, 'Don't go away!' (16)

It is the duty of a wife to serve her husband.' I shall go and join my husband." — Nobody was able to prevent her, all bade her farewell. She departed this life very happy. (17)

She threw away one garment of the dead man's on the *chvāsa*,⁶⁰ gave one garment to the Yogin,⁶¹ performed a friendship ceremony with one garment representing her husband⁶² and, having put on a jacket of black *gaha*,⁶³ a shawl (made) of *dori*⁶³ and a skirt of *manichita*,⁶³ departed. (18)

From there⁶⁴ she was carried round the city and after that taken to the cremation-ground. — (W) "Don't cause me too much pain, oh burners of the dead. Send my life away quickly!" (19)

(B) "Oh daughter-in-law, don't worry! We shall quickly send your life away." Thus, lying on the funeral pyre, having substituted one of his garments for her husband,⁶⁵ she worshipped Gaurī and Śiva.⁶⁶ (20)

88

A young man and a girl meet near a well and promise each other undying love. The girl's parents, however, have already arranged her marriage and made plans to give her away to an ugly bridegroom who lives far distant. The wedding-day is close at hand. In order to avoid this embarrassing situation the girl contrives an expedient: her beloved is to disguise himself as a Yogin and immediately after she has been carried away to her bridegroom's house he is to appear in the orchard. The plan is carried out, but, due to the unforeseen death of the lover, there is no elopement. The story ends sadly. — This ballad is probably about three hundred years old. The persons speaking are below marked with W (the young woman), M (the mother-in-law), L (the lover), Y (the lover dressed up as a Yogin), and H (the newly-married husband).

(W) "Hā de!⁶⁷ May the goddess Sarasvatī, whom I invoked first, be pleased to make us, who are of the same age, learn from the gentleman⁶⁸ the art of weaving and similar things and the art of writing and reading!⁶⁹ Let us go, oh friend, to learn writing! Let us go quickly! (1)

I thought I shall draw water from this well and bathe. But when I was

drawing from this well, my stylus fell down. There is no chance of getting it back. There is no chance of getting it back.” (2)

(L) “Jokes and laughter, oh girl, jokes, laughter and love! And polite words! Promise me, a simple-minded man,⁷⁰ that first!” — (W) “Jokes and laughter, oh gentleman, jokes, laughter and love! If you take out the stylus that has fallen down into the well and return it to me, my very first make-up will be for you!” (3)

I have now given my word. But what can I do, if my parents won’t listen to me?⁷² Flirtation, oh my beloved, flirtation and love! They have already brought the betel-nuts and the betrothal-cake.⁷³ I have got into difficulties.” (4)

(L) “Jokes and laughter, love, jokes and laughter, oh girl! Have the words spoken at the well proved worthless?” — (W) “Jokes and laughter, oh my beloved, jokes, laughter and love! They have already brought the cover of the *dulī*⁷⁴ to my home. I have got into difficulties.” (5)

(L) “Jokes and laughter, oh girl, jokes, laughter and love! Have the words spoken at the well proved worthless?” — (W) “Jokes and laughter, oh gentleman, jokes, laughter and love! They have already leaned the *dulī* against the wall of our house. I have got into difficulties.” — (L) “Jokes and laughter, oh girl, jokes, laughter and love! Have the words spoken at the well proved worthless?” (6)

(W) “Jokes and laughter, oh my beloved, jokes, laughter and love! Have the words spoken at the well proved worthless? When on the return journey⁷⁵ the *dulī* is set down, come by the garden-path! Now there is still one day⁷⁶ left. (7)

I am to marry a man from Nadadeśa. Come in the disguise of a Yogin to ask for alms! Come just to ask for alms! On the right is the yoke,⁷⁷ on the left is a lamp. Astrologers and Brahmins have been brought to ascertain the best time.⁷⁸ Having waited for the right moment, I shall leave for the wedding.” (8)

(W) (addressing the bearers of the *dulī*), “Heigh, *dulī*-bearers, heigh, carriers! We must travel far abroad! Let us go quickly! Heigh, *dulī*-bearers, heigh, carriers! I feel very strange, I feel dizzy. Set the *dulī* down for a while beneath the trees [sun and moon?]” (9)

(W) Hā de! When I raised the cover of the *dulī* I saw that gentleman was looking down from the top of the tree. His tears fell on my heart. I became very distressed. (10)

(W) "Heigh, *duli*-bearers, heigh, carriers! We must travel far abroad. Let us go quickly!" — (W) (addressing her mother-in-law⁷⁹), "Oh, mother, perform the welcoming ceremony!"⁸⁰ (11)

(W) On the right is the yoke, on the left is a lamp. Various astrologers and Brahmins have been called to ascertain the best time. Having waited for the right moment, they will unite us in marriage. It is settled. — Hā de! When I looked, after the *sabajam*⁸¹ had been eaten and I had gone to the bedroom to sleep, I saw that my husband had an ugly, calculating face. I did not dare to make love. (12)

He! Having got up in the early morning, I shall sweep the floor. Hā de! When I went upstairs and looked, after the sweeping of the floor was done, I saw that a man arrived in the guise of a Yogin. (13)

(Y) "Hā de! Heigh, givers! Heigh, givers!" — (M) "Oh Yogin, come near to beg for alms! What alms do you ask for, oh Yogin?" (14)

(Y) "Hā de! I don't accept alms from the hand of a giver like you. I shall feel contentment only when I receive alms from the hand of that giver who quite recently has been brought in the *duli*!"⁸² — (M) "Heigh, daughter-in-law! Heigh, child of the *duli*! A Yogin who has come says a curious thing: 'I shall feel contentment only if you give by the hand of that giver who has quite recently been brought by the *duli*!' " (15)

(W) "Oh mother, oh mother! I have come here and I feel very warm from the journey. Is there no terrace to sit coolly?" — (M) "Open the door of the garden and look! Go thither to the cool little terrace!" (16)

(W) "Hā de! When I opened the garden door and I looked, I saw, my beloved was lying dead under a tree. Oh, what a shame! What a catastrophe! How shall I be able to face the people of our *tol*? I dare not show my face. Raising the dagger to my breast I shall unite our souls." (17)

(H) "Hā de! Oh mother, oh mother! Where has she gone, your new daughter-in-law? Don't you know?" — (M) "Open the door of the garden and look!" — He went to the cool terrace. (18)

(H) "Hā de! When I opened the garden door and I looked, I saw, both were lying dead under the tree. Oh, what a shame! What a catastrophe! How shall I be able to face the people of our *tol*? I dare not show my face. Raising the dagger to my breast I shall unite our souls!" (19)

Together these three people became what is known as the *soya naguti*.⁸³ Remain, oh you three people called *soya naguti*, remain adorning the sky! (20)

89

A young man returns happily from Tibet, but finds his wife absent when he enters his home. Answering his questions evasively at first, his mother, when pressed, at last confesses the truth: when one day a false friend had brought the news of her son's death in Tibet, her daughter-in-law, being in utter despair, committed *saṭī*. On hearing this terrible news, the son accepts neither his mother's consolation nor her promise to remarry him soon, but decides to return to Tibet immediately. — The last verse states that this simple, though impressive, song was written during the reign of Rājendra Vikrama Śāha (A.D. 1816–1847). In the translation S introduces the words said by the son, M those said by the mother.

When he had acquired much wealth, a son living in Tibet thought of going back to Nepal. He assembled his friends, received the *saguna*⁸⁴ and returned proudly to Nepal. (1)

When he reached Jhikhāche,⁸⁵ he talked to his friends⁸⁶ and spent the night in Jhikhāche. When he left Jhikhāche, he came to Kutideśa⁸⁷ and spent the night there. (2)

When he left Kutideśa, he came to Sakodeśa⁸⁸ and visited the shrine of the Vajrayoginī. When he had finished this visit, he spent the night at Sakodeśa and sent a message to his mother. (3)

Having left Sakodeśa, he came to Cābahili where he sent the leader of his bearers ahead to his mother's place. On reaching her house, the leader of the bearers told her that her son had arrived, and he also said, "Go to meet⁸⁹ him at Cābahili!" (4)

The mother was filled with surprise to see her son's letter. She had thought her son was no more. (M) "My son is still alive! And his cursed friend drove my daughter-in-law to *saṭī*! (5)

What shall I do now, when my son returns home? How shall I console him?" — Having assembled the neighbors to the right and the left and having talked to them about what had happened, she finally went to meet her son. (6)

When he saw his mother coming, the son went hastily forward and bowed down to his mother's feet. While mother and son were exchanging phrases about each other's welfare and health, the mother bestowed the *saguna*⁹⁰ on her son. (7)

When the *saguna* ceremony was over and all the friends were assembled, mother and son entered the house. When he entered the house and did not find his wife, the son questioned his mother. (8)

(S) "Alas, oh Mother, where has your daughter-in-law gone?" — (M) "My daughter-in-law has gone to her father's home." — (S) "For what reason did she go, Mother? For what reason did she go, Mother? Doesn't she know the news of my coming? (9)

Oh Mother, send for your daughter-in-law! First we¹ shall look a little at each other's faces." — (M) "Oh my dear son, my daughter-in-law is no more. In your name my daughter-in-law has committed *sati*." (10)

(S) "Alas, oh Mother! For what reason did she commit *sati*? For what reason did you, mother, send her away to the *sati*?" — (M) "Oh my dear son! A letter arrived saying you are no more. When she saw this letter, she committed *sati*." (11)

(S) "Who brought it, oh mother? Who brought it, oh Mother? And what sign² was put in that letter, when the letter was brought?" — (M) "It was none other, oh my son, than your friend and well-wisher. He produced your ring as a sign." (12)

(S) "Alas, oh Mother! This ring is, oh Mother, not mine. My cursed friend has played me a bad trick. Alas, oh Mother! How can I stay in this house without your daughter-in-law? (13)

Hari! Hari! Śiva! Śiva! What a bad *karman* I have! I have now seen enough of the faithfulness of a friend! Alas, oh Mother! Don't grieve, oh Mother! I must go back the way I have come. (14)

I have looked down out of this window enough. I have looked into this door enough. Why should I cherish any love for this home?" — (M) "Don't speak like this! Don't forsake me! I will give you in marriage to somebody else." (15)

(S) "Alas, oh Mother! There is no need for me to marry again. I shall return to Tibet at least once." — Having walked round his mother three times and bowed to her feet, he went away without looking back on his mother. (16)

When she saw her son departing, his mother lamented and fell into a swoon. The neighbors to the right and the left came and consoled her and finally made her worship God. (17)

His Majesty Rājendra Vikrama Śāha was king at that time. The flag of his might waved far. — Though knowing the speaker³ to be an ignorant person, wise and good people shall not ridicule him⁴ today. (18)

90

When she was going to the rice-fields at the time of the *sihnājyā*, a girl (G) met a handsome young man (M). Both fell in love at first sight. Although the girl, pretending to be in a hurry, did not allow the young man to accompany her to the fields, she soon requested a go-between to make arrangements for her to meet her lover secretly in the garden. When this meeting took place, the young people became husband and wife. — The song possibly dates back to the beginning of the eighteenth century.

That little young girl passing by knows how to walk gracefully as if she were dancing. (R)

Her complexion is very fair like a *campā*-flower. She has put on her *sihnājyā*-mark⁹⁵ and her make-up is very beauteous, a *dhālepati*-flower being stuck into her hair. Her face resembles the moon. (1)

(M) "Are you going to transplant rice? Will you take me with you? My heart runs after you." — (G) "I am first going to the rice-transplantation, oh gentleman, I have to serve the workers their meal."⁹⁶ (2)

Don't hinder me, gentleman! I am now in a hurry. My mother will rebuke me." — (G) (addressing a go-between), "Oh go-between lady! Invite him for me! My mind has become like a mad woman's." (3)

I shall be in the garden. Come that way! There I shall tell you what is to be done." — (G) "Oh gentleman," have you already come? Please sit down on the bed! Pick a sweet-smelling flower!" (4)

Having woven a garland of *jila*-flowers and thrown it around his neck,⁹⁷ she walked round him thrice and bowed down to his feet. (G) "Our two bodies have now become one. Show mercy unto me always!" (5)

Being kind and regarding me as your slave, always show mercy unto me! I, who am speaking, have dedicated my heart and body to you. Have mercy and bestow conjugal happiness."⁹⁹ (6)

91

While the transplantation work is going on in the rice-fields, a young woman (W) tries to make love to a man (M) working on the same piece of ground. Since both are already married, he refuses, however, and speaks of man's duty to lead an honest and blameless life in this transitory world. — The song was composed in A.D. 1701.

Having worshipped the Gaṇeśa of their ṭol and invoked śrī-Vajrayoginī, the people went to the transplantation of the rice. The mind of the girls flew high.¹⁰⁰ (1)

(W) "I have a hair-knot on the right side of my head, I am wearing a black jacket and I am adorned with the *sihnājyā*-mark. Into my hair I have put a flower which touches my nose. I am free to rebuke you."
 —(M) "My wife will rebuke me. Don't rebuke me, girl!" (2)

(W) "Can't you allow me to rebuke you for fun so as to make us feel no boredom? Sir, let anybody talk as he wishes! Doesn't this affair concern just you and me? If your wife will rebuke you, are we girls not here?" (3)

(M) "What you say isn't right, girl. I have to observe my *dharma*. Why, you too have a husband and you two make love to each other. One can't go on living for ever in this world. Don't make love to me!" (4)

(W) "What you say isn't right, gentleman. Marry me!¹⁰¹ I have now spoken, as though I did not speak.¹⁰² Realize what I am saying! My husband is not good. His face gives me no pleasure." (5)

(M) "What you say isn't right, girl. We have to die and to be born again. Should I not be doing an evil thing if I were to covet a green loin-cloth now? Oh girl, it doesn't please me. Don't speak about it!" (6)

(W) "What you say isn't right, gentleman. What things you say! Did you speak these words of pride because you know I love you passionately? Don't make your own knowledge like that of a man as big as three cubits and a half!"¹⁰³ (7)

(M) "Stable is our *dharma* and our good repute, unstable is our world. We cannot but go, when Yama's command suddenly overtakes us. Think of your going away leaving all lust and love!" (8)

Worship the nine Nāgas, the Gods of the ten directions and pay veneration to the Lord of the wind and the clouds¹⁰⁴ in the sky! May they condescend to bless our busy *sihnājyā*! (9)

This song was composed on the eighth day of the dark half of the month of Jyēṣṭha¹⁰⁵ in the year "flower-arm-*maṅgala*."¹⁰⁶ Don't ridicule men who are wise and virtuous! (10)

The following poem, which recounts the meeting and flirtation of two lovers at the time of the *sihnājyā*, can hardly be said to have any literary merits. The lack of poetic refinement is, however, outweighed by the great number of details given about the *sihnājyā*. A point of special interest is the introduction, which enumerates a number of deities, especially moun-

tain goddesses, who are considered to be rain-dispensing and are thus invoked by the peasants of the Kathmandu Valley before and during the *sihnājyā*. — The poem dates back to the early part of the eighteenth century, when Viṣṇu Malla (A.D. 1729–1745) was King of Patan. In the translation M marks the words said by the man, G those spoken by the girl.

Oh Mother Dudhana,¹⁰⁷ save me in time!¹⁰⁸ (R)

Mother Phulaco¹⁰⁹ is like Lakṣmī: she is a place of man's destiny.¹¹⁰ Be gracious at the busy time of the rice-transplantation, when people invoke you, oh Mother Phulaco! (1)

Oh Mother Dhelāco,¹⁰⁷ oh Nāginī of Lake Tavadha,¹¹¹ oh Gaṇeśa of Koyanā! Be gracious and bestow success and prosperity on those who have come for the *sihnājyā*! Be gracious and let them obtain the length of a shawl!¹¹² (2)

We shall invoke Dudhana and Gaṇeśa, we shall perform various rites of worship. The people came and prayed, "Oh Mother Dudhana! Be gracious and make rains pour down!" (3)

It is time for the transplantation of the rice. Somebody will say, "Let's go to the field, we shall first transplant rice!" — (G) "On my way back¹¹³ I shall go and flirt with the gentleman whom I like. (4)

I do not know which way to go. I do not know the right direction." (G) (addressing a gentleman on the road), "Will you take me with you? Keeping pace with you I'll gladly come, oh gentleman. Please take my umbrella." (5)

(M) "We've reached the field, oh girl. I feel ashamed: how shall I now allow my feet to be defiled with mud?¹¹⁴ I have been in love with you since I saw your beauty, girl. I am unable to compose myself. (6)

When the clouds come and rain falls, you and I will stay together, holding the umbrella: this is pleasant. When the clouds roll away, the sun breaks through, we'll leave the umbrella and we both shall feel relieved." (7)

(G) "Oh gentleman, a joke is a joke, work is work. What we need¹¹⁵ will happen later! Hold this rice-shoot and set to work, please! Sir, I do not know how to transplant the rice-shoot you are holding!" (M) "First you show me how to transplant! (8)

Don't consent to marry anybody but me, oh girl, at least for a year or so! I'll think it over." (G) "I don't like these words, oh gentleman. If you love me, take me to your home at once! (9)

Having finished the transplantation of the rice and undergone the purifi-

cation rites, we shall fast on the Ekādaśī-day.¹¹⁶ If at that time you still feel affection for me, I shall say, 'You are my husband!' ” (10)

Trustfully, I shall continue to carry the name of Lokanātha on my lips. It is time, oh God, to save me. Who else but you will have mercy on me? Be gracious and show mercy to me!¹¹⁷ (11)

93

When the transplantation of the rice is finished, a landlord sends for a certain girl he had seen in the rice-fields and tries to seduce her. At first the girl offers resistance, but finally returns the landlord's love. The introductory verses (verses 1-3) describe the *sihnājyā*, while the actual story of the poem (verses 5-10) is presented as a dialogue between the landlord (L) and the girl (G). — The song probably dates back to the middle or end of the seventeenth century.

Hā de, you nine Nāgas and Indra, be pleased to make rain!¹¹⁸ (R)

Having chosen the Bhalabhala-Aṣṭamī-day¹¹⁹ to be the day of the rice transplantation, we shall transplant rice, helping each other in our work.¹²⁰ Having gathered all their friends, all the young girls went along to the rice-field, carrying loads of provisions¹²¹ and their umbrellas on their heads. (1)

Hā de! Smiling, flirting and humming, the young women went away and finally arrived at the field, not feeling tired from the walk. Having left our umbrellas and tucked up the hems of our jackets, let us gladly start work in the small water-channels! (2)

Hā de! Having tucked up our skirts and grasping the shoots in handfuls, let us start to transplant with a smile. Working each on our own plot and humming, we finished the transplantation of the rice, not feeling tired because of the work we had done. (3)

Hā de, when we had transplanted the rice and come back, the landlord sent a man to deliver a message. I went to the house of the landlord and hid myself on the ground floor. The landlord dragged me out. (4)

(G) "Hā de! Oh landlord, don't do so! I entreat you a thousand times! Don't destroy the unripened bud!¹²² I have not yet known any man. My mind is still afraid. How can I comply with your wish?" (5)

Hā de, the landlord angrily dragged me along. My whole body trembled with fear. (G) "Oh landlord, don't do so! I entreat you a thousand times! Don't deprive me of my honor!" (6)

(L) "Hā de! Why deprive you of your honor? Just listen, oh girl, to my words! I shall keep you¹²³ as you wish." — (G) "What I have kept,¹²⁴ I have kept with much care. How can I give it to you for nothing?" (7)

(L) "Hā de! I see what you mean, girl. What are you going to ask me for? I shall make your mind happy!" — (G) "How great is your kindness towards me. I deem it very great good luck." (8)

(L) "Hā de! It's just this, girl: having seen your beauty and youth, I feel a desire for love." — (G) "You need not have doubts, oh landlord. Certainly I shall listen to your word.¹²⁵ Only you must not destroy our *satya* and *dharma*!" (9)

Hā de! Thus we spoke to each other. We made love to each other. (G) "Only you must not stop the love between us! Oh landlord, don't throw me away like a leaf, when the meal has been finished. Don't break this promise!" (10)

Hā de! Maintain Nepal,¹²⁶ King and Counsellors! Observe our *dharma* and make happy your people! These are the good words of the singer. I have told you an amusing story. Don't be sorry,¹²⁷ oh brothers and sisters! (11)

94

A fair young lady (W) is about to join the *sihnājyā*, when quite unexpectedly her landlord (L) comes to see her. He tries to make love to her, but being rejected, his declarations of love very soon turn into threats. Fearing to lose the land she and her husband rent, the lady finally submits. The *sihnājyā*, however, is nearly over, when, released by her paramour, she comes to the fields at noon. When asked by her husband (H), why she has delayed so long, she tells him that an old friend of hers, bringing a present of *campā*-flowers, had suddenly called at their house. To prove it, she gaily distributes the flowers. — The song was composed in the year 869 N.E. (= A.D. 1749) at the beginning of the reign of King Rājyaparakāśa Malla of Patan (A.D. 1745–1758).

Destroying obstacles for the benefit of this world, you are the giver of success, oh Gaṇeśa! In the rainy season Vā[la]suki, the King of the nine Nāgas, makes rain-showers pour down. Matsyendranātha protects the three worlds. (1)

Taking care of the people, Matsyendranātha proclaims that everyone should assemble. Indra, together with the Gandharvas, covered the whole earth with clouds. Wherever we looked, rain-showers filling the earth poured down. (2)

Today, in the rainy season, the time has come to send rain. On the day of the rice-transplantation we shall seize hold of Birañci Nārāyaṇa. We shall make love of riches needless. Rain-showers filling the earth poured down. (3)

Tomorrow we shall summon the laborers to transplant. We shall complete seven plots of land. Oh women, hāya! The workers will flirt with you. Put on your make-up well and come! — (W) “All right, I shall first put on my make-up to the best of my knowledge and ability! (4)

Holding the mirror and painting my face, I shall first put on my make-up to the best of my knowledge and ability.” When I was putting on a little make-up, the landlord¹²⁸ came. He came smiling. Hastily seizing the mirror, I hid it from him. (5)

(L) “Oh girl, where are you going? You have been putting on lovely make-up.” — (W) “It is just this, oh Lord: I am going to collect workers to transplant rice on your land. Having put on a little make-up, it is time for me to go.” (6)

(L) “Oh girl, I have come just because I wanted to know whether they have already transplanted the rice.” — (W) “Don’t doubt, oh Lord! Your land will be finished today. I shall go and summon the workers.” (L) “Of course, you can go, girl! Listen to my words just a while!” (7)

(W) “I feel ashamed, oh Lord.” (Speaking to herself), “What is the landlord going to say? I’ll listen if it is decent.” (L) “It’s only this, girl: having seen your beauty and youth, I feel a desire for love. I have now revealed the affair of my heart. (8)

Oh girl, don’t make your sweet-tasting words bitter! Make sweet what is sweet!” — (W) “What are you saying, oh Lord? Those words of yours are not to my liking. Don’t enter my home talking such nonsense!” (9)

(L) “You have rejected me, oh girl, because of one word! If you reject me, I shall do the same to you. You will not be allowed to transplant rice in that field! As a matter of fact, I have already withdrawn the land. I must now be going.” (10)

(W) (speaking to herself), “The landlord has left. What can I do now? My mind feels uneasy. People will ask me what reasons he had for saying, without any pretext, ‘I shall take the land back’? My husband will get to know of the affair. He should not be told about it! (11)

The landlord has gone some distance away. What can I do now? I should

not lose my land without any cause." (Addressing the landlord), "Oh Lord, hāya! I will tell you something. Please do come back for a little. I should not dismiss you wrongly for such a trivial thing. (12)

I only fear that my husband will get to know about this." — (L) "Oh girl, you need not be afraid of those words. What is a secret I shall treat as a secret. We two shall embrace each other, enjoying the pleasures of love!" (13)

(W) "Come, Lord, come! Don't criticize! I'll give you love to the best of my knowledge." (L) "With those words you showed great kindness to me. I am much pleased." (W) "If you won't reveal, I shall obey your words at once." (14)

(W) The landlord saw my mirror lying in the bag. He seized it, saying, 'I shall look a little,' and standing the mirror on one side and looking at his own reflexion, the landlord felt much pleased. Enjoying the pleasures of love, we both finished embracing each other. (15)

(W) "Oh Lord, hāya! I obeyed your words. I shall now ask one token of your love." (L) "It so happens that my purse is empty, girl. What token can I give? Take this one coin I have on me! We two have finished our pleasures. I must be going." (16)

(W) "I have shown you love to the best of my knowledge and ability. My husband will get to know. Now I must go." (L) "Wait, girl! I must be going. Don't feel grieved on any account! Take some *campā*-flowers and go quickly!" (17)

(H) "What work has detained you, wife? What work has detained you? Half the day has gone." — (W) "You, who have been in the field, what do you know? A friend arrived with *campā*-flowers from the palace. I entertained this friend and, therefore, came a little late." (18)

(H) "I did not know you would be detained by such a thing. I have now finished transplanting the rice without your presence being needed." — (W) (addressing the workers), "I have come with *campā*-flowers from the palace. Let everybody take one!" — The workers gladly took one *campā*-flower. (19)

This song was composed on Monday, the last day of the dark half of the month of Āṣāḍha,¹²⁹ in the year 869,¹³⁰ when Rājyaparakāśa Malla was the ruler of this kingdom. — The workers gladly completed the transplantation of the rice. (20)

Songs Describing Historical Events

95

Raṇa Bahādura Śāha (A.D. 1777-1805) had banished his wife Rājaraṇeśvarī, also called Bijyālakṣmī, to Helambu (Helamgu). One night she suddenly received tidings of Raṇa Bahādura's murder. The event became the topic of the following poem, one of the most popular in the Valley. In simple, but expressive language the poet describes the sad home journey and *saṭī* of Bijyālakṣmī, the mother of Girivāna Yuddha Vikrama Śāha.

Queen Bijyālakṣmī was brought from outside.¹³¹ She was living on Mount Helamgu.¹³² (R)

When she looked upwards, there were mountains. When she looked down, there were waters. The waters were roaring *hunuhunu*.¹³³ (1)

She had to drink water from an earthen vessel, to eat her little food¹³⁴ from a bowl made of leaves:¹³⁵ she has learned the news concerning her husband. (2)

The citizens¹³⁶ felt pity. They had erected a *dharmaśālā*.¹³⁷ The Queen dwelled there at ease. (3)

Having lived free from care, when she heard the news concerning her husband, she announced, "I must commit *saṭī*." (4)

"Oh gentlemen, subjects of Helamgu, I have to commit *saṭī*!" The people shed tears. (5)

From there Bijyālakṣmī set out in order to commit *saṭī* and was brought to the shrine of the Vajrayoginī.¹³⁸ There she gave an offering to the Goddess of a stick of gold. (6)

There the chief of the village council and headman of Sakodeśa, Vīrasimha, made people beat drums in front of the Māī.¹³⁹ (7)

There she was received as a guest in the house of (Hari)vīrasimha, the chief of the village council of Sakodeśa. (8)

From there she returned to Kathmandu and was brought to Caṃgu-Nārāyaṇa. There she gave an offering of a conch which had its mouth on the right.¹⁴⁰ (9)

From there she returned and was brought to the shrine of the holy Guhyeśvarī.¹⁴¹ There she gave an offering of an umbrella of gold. (10)

From there she returned and was brought to holy Paśupatināth. There she gave an offering of a chowrie of gold. (11)

From there she returned and beheld her dead husband: having circum-ambulated him thrice, she bowed down to his feet. (12)

From there she returned and was brought to the shrine of the Jaya-Vāgīśvarī.¹⁴² There she gave an offering of a *tāyo*¹⁴³ made of a golden plate. (13)

From there she returned and posted orderlies at every doorway. "Nobody shall go to Kathmandu," she said. (14)

From there she returned and was brought to Hnavamghāt.¹⁴⁴ There the Queen wept, beating her breast. (15)

"The Kājī and the courtiers of Kathmandu would not allow me to see my own son. 'It is forbidden,' they had said, 'it is an order.' " (16)

"Come, King, come, my son Girivāna Yuddha Vikrama Śāha!¹⁴⁵ I want to seat you on my lap for a little while!" (17)

"Come, my daughter Lānithakum! Come and sit on my lap for a little while! I shall go to commit *saṭī* for the sake of your father." (18)

There, having looked at the face of his mother Queen Bijyālakṣmī, the Heir Apparent shed tears from his eyes. (19)

"Hāya, King! Hāya, my son! Do not cause trouble to your subjects! May you be able to strengthen your kingdom!" (20)

Queen Bijyālakṣmī mounted the wooden pyre. On her lips the Queen took the name of Rāma. (21)

Bhīmasena Thāpā was Kājī, Bhīmasena Thāpā was Prime Minister at that time. The Queen had to die a premature death. (22)

The Queen died. Everyone present shed tears from his eyes. (23)

96

During the reign of Rāṇa Bahādura Śāha (A.D. 1777-1805) a smallpox epidemic raged in the Kathmandu Valley. In order to protect his only son, Girivāna Yuddha Vikrama, from being infected, the King ordered his soldiers to drive all the children afflicted with smallpox out of the Valley. Girivāna caught the disease nevertheless, but survived. The poem is one of the most widespread and well-known songs in Nevārī.

Oh Mother Śītalā, behold the piteous state of your people! (R)

It has never been heard of, never been seen that children with smallpox cannot be kept in the country.¹⁴⁶ It was the King's order. (1)

Nairs¹⁴⁷ were appointed to beat drums and, surrounded by soldiers, the children were driven out of the country. (2)

Holding food and pounded rice under their arms and carrying the children on their back, the parents had to cross the river Tāmā.¹⁴⁸ (3)

They led them away, carrying one child on the back, one child under the arm and dragging along a third child. (4)

Having left Yamdeśa,¹⁴⁹ they stayed the night at Khopadeśa¹⁵⁰ to visit the shrine of Mother Taleju. (5)

Having left Khopadeśa, they stayed the night at Banepā to visit the Caṇ-
deśvarī¹⁵¹ shrine. (6)

Having left Banepā, they stayed the night at Palāṃcok to visit the shrine of the Bhagavatī.¹⁵² (7)

Having left Palāṃcok, they stayed the night at Dolāghāt¹⁵³ to visit the shrine of Bhīmasena. (8)

Having left Dolāghāt, they stayed the night near the river Tāmā. But they had yet to cross the river Tāmā. (9)

Having left Dolakhādeśa, they arrived on the far bank of the river Tāmā to visit the shrine of Mahādeva. (10)

There was nothing to eat. There was nothing to wear. There was no place for me to rest. (11)

It was not with a whip, it was not with a cane, it was with a bundle of stinging nettles that they were beaten. They were surrounded by soldiers. (12)

We pray to Mother Kachalā, who brings forth the smallpox blisters, to Mother Śītalā, who fills them with water, and to Mother Bachalā, who carries off the afflicted.¹⁵⁴ (13)

If this child survives, we shall release a pair of pigeons.¹⁵⁵ We shall give offerings to you¹⁵⁶ of *dvāpho*-flowers of silver and gold. (14)

Having caught a cold, a child died at a place where no sunlight fell. The parents wept, beating their breasts. (15)

We could not burn the dead child nor bury it in a pit. Behold, oh Goddess, the piteous state of your people! (16)

Half of the child's body being seized by his mother, half of the child's

body being seized by his father, the parents threw it down into the river Tāmā. (17)

Since the King had no *dharma*, he made the parents abandon their smallpox-afflicted children. They had to cross the river Tāmā. (18)

The people suffered much, when Raṇa Bahādura was King of Nepal. (19)

Oh Mother Śītālā, do not afflict us! Deliver the people, we beg you a thousand times! (20)

97 *Indrayātrā*

The streets and alleys of Kathmandu are crowded when its citizens celebrate Indrayātrā in early autumn. The poem given below depicts the atmosphere of gay and frolicsome festivity which pervades the city during these days. The poem was composed during this century and the language is pure modern Nevārī. Much of its special charm is due to the poet's skillful attempt to imitate drums and trumpets.

In order to go and look at the Indrayātrā, let us, to whiten them, besmear our faces with good-smelling powder, let us put on make-up very accurately and place the three marks on our foreheads. Beautiful girls and handsome young men say, "I shall love you." (1)

The girls go in front to the place where dances accompanied by drum beats can best be seen. The boys force their way through the crowd along to the place where the young girls are sitting.¹⁵⁷ When the girls move, they too move; when the girls sit, they too sit.¹⁵⁸ Hoping that something favorable will happen to them, they follow closely. (2)

"What kind of men are these? What kind of men are these? Usually they do not give anything away." "Oh little girls, take whatever you like! Take also *tāyos*,¹⁵⁹ *tukicās*¹⁶⁰ and *bicakanis*¹⁶¹ and hang them up shining in clusters."¹⁶² (3)

"I have two daughters, they know how to weave and to do other leisure occupations and know how to read. They know how to weave a *halam gvalam*."¹⁶³ "Look, those gentlemen are joining us now!" *huku muku, tuku muku*, thus the drums sound. One drum sounds *do cām*.¹⁶⁴ (4)

It has holes; however much we beat it. . . . There is a stupid Yogin from the burning-place. There are girls, haughty¹⁶⁵ and artful. "The *mvāhātī*¹⁶⁶ is blown straight into my ear-clips!" "Blow, blow! Cough" —(making another cough)¹⁶⁷ "and blow!" "My ears cannot hear." (5)

The Yogin does not look with his eyes.¹⁶⁸ *tuku muku*, thus the drums sound. The girls, moving their buttocks to and fro, know how to gladden the men. The girls, turning their head, know how to kiss. (6)

Let the musicians blow the *mvāhālīs* as long as there is day-light! Sound the drums as long as there is day-light! *tuku muku*, thus the drums sound. (7)

IV DIDACTIC AND ENIGMATIC VERSES

98 *A Stricture upon Women*

On the occasion of Gāiyātrā and similar festivals small groups of peasants and workers (*jyāpu*) wander from *ṭol* to *ṭol* voicing their criticism of everyday Nevar life in songs and poems which, because they are witty and shrewd, are highly appreciated by the public. The following is a specimen of this kind of popular poetry with its typical didactic and moralizing attitude. The song was composed by a Jyāpu at the beginning of the last century or possibly somewhat later.

Friend: as long as there is food and drink in the house, a woman thinks herself big.

Friend: women who are not to our liking will rebuke us again and again. (1)

Friend: it is impossible to get separated, it is difficult to get united.
We will be entrapped by children and others.

Friend: she will always move with various bracelets and anklets on. (2)

Friend: she will drag the hem of her skirt, untied, on the ground.

Friend: one should never marry an uneducated woman. (3)

Friend: the neighbors to the right and the left will sneer.

Friend: feeling ashamed as much as she can, her mind will feel dejected. (4)

Friend: she will not do the sweeping and other tasks of the household,
she will keep dust and dirt.

Friend: she will let the vessels rust, leave them unwashed. (5)

Friend: she will hang up canopies of cobwebs and take care of these cobwebs.

Friend: having spread dust as thick as one cubit, she will watch the dance of the fleas. (6)

Friend: backbiting others with true and false statements, she will, when necessary, send her husband out to fight.

Friend: black pulses and bad rice¹ will easily glide down your throat. (7)

Friend: if her mother-in-law gives her some work, she'll delay it.

Friend: when she sits in the sun, turning from side to side, she'll look for nits and eat them. (8)

Friend: when she moves, she will stamp on the ground and thereby loosen her hair-knot.

Friend: when she sits in front of the spinning-wheel, she'll merely fall asleep. (9)

Friend: she will be unable to weave one length of cloth even after a year.²

Friend: foolishly she will burn her clothes.³ (10)

Friend: for your fault in having such an unlucky wife, Lakṣmī will abandon your home.

Friend: at times when you own riches and servants, she will spend money extravagantly. (11)

Friend: she cannot make ends meet with whatever wages you bring.

Friend: make thorough inquiries before you bring a wife to the house! (12)

Friend: examine her as carefully as diamonds and pearls are examined!

Friend: tap⁴ her with care as you do with vessels bought from the potter!

Friend: forgive these words uttered by an ignorant person! (13)

Enigmatic Poems

99

Nāthism, which for a time was very widespread in Nepal, has always been fond of concealing its doctrines in numbers and riddles. There can hardly be any doubt that the enigmatic little poem given below either originated among Nepalese Nātha-Yogins or was at least strongly influenced by Nātha ideas. The analysis of the human body as attempted in our song is closely associated with the *kāyasādhana*, that is, the gradual purification of the body by certain exercises practiced by these Yogins. — The poem is certainly not very old.

Oh King Mind, you are the Lord of the entire body. (R)

There are ten children⁵ behaving like thieves. There are two Queens, Hope and Despair. Take care of your children and wives and don't cherish egoistic self-confidence.⁶ Or your kingdom will perish. (1)

There are nine doors⁷ serving as the enemy's entry. There are two Minis-

ters, Subuddhi and Kubuddhi. While listening to the words of Kubuddhi, don't cherish egoistic self-confidence! The body is transient. (2)

You pursue your policy with the assistance of the five Kājīs.⁸ Sun and Moon⁹ are the two witnesses. The provisions for the battle¹⁰ are but Good Deeds (*dharma*) and Sin (*pāpa*). Nothing else can be taken with you.¹¹ (3)

Day and Night are the two messengers sent by King Yama. Ego-maker¹² intends to fight the King (Mind). Having closed the doors behind him and having entered the city, he will destroy our kingdom. (4)

Your children, wives, Kājī and Ministers will run away to their places. You will receive the fruit of the work you have done. Your kingdom will fall to the enemy. You will be kept bound and confined. Who will then loosen your fetters? (5)

The sympathy of the speaker is with King Mind. Good and Evil, these two, will follow us closely. Perform good works, listening to the words of Subuddhi! Nothing else can be taken with you. (6)

100

The series of riddles stated in the verses below seem obscure and inexplicable. Though the poem is still fairly well known, no Nevar was found who could explain what it meant. Presumably the song seeks to express in words the inconsistency of this world or to criticize a certain year of King Pārthivendra Malla of Kathmandu's reign (A.D. 1680-1687).

The frog's idea of a joke is to seize the lion's mane. (R)

A fire broke out in the pond. The fish said that the fish will die. They said the fish will fly off. We have not been able to learn¹³ the meaning.¹³ (1)

Wonderful is the meaning of the world now. The crows caused two elephants to fly away, and they cried out. (2)

Somebody brought along ants he collected in order to lick them. Again and again these people performed various beneficent acts. (3)

Wild dogs live on the steps of Mount Meru. Deer were made to dance. Two dogs barked. (4)

He was placed beneath the diamond-tree (and) trembled when he saw his own likeness. (5)

This is the year, when Pārthivendra Malla speaks. The goat said, I shall take the responsibility for looking after the elephants also. (6)

NOTES TO THE TRANSLATION

I RELIGIOUS POETRY

1. Here, as elsewhere, R = refrain.
2. I.e., 985 N.E. = A.D. 1865.
3. I.e., 952 N.E. = A.D. 1832.
4. *prabhu*, "husband" or "lord," here used in both senses.
5. Svayambhū-Buddha. Here the word refers more directly to the Ādi-Buddha residing in the Svayambhūnāth temple.
6. A stick-like device used for playing string instruments such as the Vīṇā.
7. This means, "is beyond description."
8. *brahmakapāla*.
9. A measure of length.
10. This verse enumerates the five Tathāgatas.
11. Vairocana.
12. Akṣobhya.
13. Ratnasambhava.
14. Amitābha.
15. Amoghasiddhi.
16. I.e., the five Tathāgatas.
17. I.e., 825 = A.D. 1705.
18. Lit., "on a day like Brahmā," i.e., on Caturthī, the fourth day of the month, since Brahmā is four-faced.
19. Buddha, Dharma, and Saṃgha.
20. *Gopuccha*, "Cow's Tail," is the hill on which the sanctuary of Svayambhūnāth is situated. The terms *Gopuccha* and *Gośṛṅga* are, of course, of purely Indian origin, the Nevārī equivalent being *Sāhyengu*, where *sā* means "cow," *hyeṇ* "horn" or "tail," and *gu* "hill" (mod. > *Semgu*). Kirkpatrick reports that "*Sumbhoo-nath, indeed, is chiefly celebrated for its perpetual fire, and I was assured that the flame of the two largest wicks I saw, had been constantly preserved from time immemorial*" (AKN, p. 151). As regards *Gośṛṅga* as a center of religious life in ancient Khotan, see LKN, p. 333 ff.
21. That is to say, a miserable condition after this life.
22. A well-known ceremony in Indian *pūjā*: the swinging of lighted lamps or camphor in front of the idol.
23. Buddha.
24. Probably any liquid offering such as water, honey, etc.
25. *abhayamudrā*.
26. *varadānamudrā* (or *varadamudrā*).
27. I.e., at the time of death.
28. The city of Patan.
29. I.e., 985 N.E. = A.D. 1865.
30. I.e., Siṃhala's many companions.
31. I.e., 962 N.E. = A.D. 1842.
32. Namely Varuṇa, Anantaka, Padmaka, Takṣaka, Vāsuki, Mahāpadma, Śaṅkha-pāla, Karkoṭaka and Kulika.
33. This is perhaps the name of the gardener's wife (*mālinī*), who, together with her husband, carried the water pots.
34. I.e., to the (Kathmandu) Valley.

68. The seeds of the white thorn-apple are considered to be poisonous and intoxicating.
69. I.e., daughter of the Himālaya.
70. The garland consists of dead men's skulls and therefore has the whitish luster of pearls.
71. The meaning of *kaṃkāṭī* is "skeleton" or "starving man," sometimes even "poverty." Here the word seems to signify some sort of "skeleton ghost."
72. The author probably wants to say that, in this birth, he (or she) has behaved like an ignorant child or has always regarded himself (or herself) as the goddess Bhavānī's child.
73. That means: "now I have become old."
74. I.e., some time earlier.
75. Without being attracted by wealth.
76. The Kali-Yuga.
77. Skt. *guggulu*, Hi. *guggul*, a fragrant gum resin.
78. Red with wrath.
79. Gaṇeśa is clearly regarded as being one of the foremost deities, who, like Bhairava, Kumārī and Vajrayoginī, plays an important part in almost all principal ceremonies. Each ṭol, or area, has its own temple dedicated to the Elephant-God. The *Prajñāpāramitā*.
80. I.e., without having to do anything whatever to obtain this knowledge.
81. Sound of recitation, speech.
82. 919 N.E. = A.D. 1799.
83. December-January.
84. Attribute of a deity serving as an object of meditation.
85. Name of a river.
86. That means: "rescue me from the hour of death and do not let me die."
87. King Jayaprakāśa Malla and the speaker.
88. *Rāmā*, name of a lady at the Royal Court or a misspelling of Rāma.
89. The last line of the poem is hopelessly corrupt.

II SONGS ABOUT LOVE AND MARRIAGE

1. The two eyes.
2. That means: "the beauty of your face surpasses that of the moon."
3. A certain kind of cloth. — When a young man falls in love with a girl, he offers her a jacket as a sign of his love.
4. Taleju, the family deity of the royal houses of Nepal, was introduced into Nepal in the fourteenth century.
5. A small oil-lamp with a slot in the middle.
6. A water-outlet of semi-globular shape, the opening of which is placed on the top of its curvature.
7. A certain type of cloth.
8. I.e., the mark is not cracked by having dried, but is fresh.
9. A head-dress characterized by a hair-knot either on one side or on the top of the head.
10. It seems that the young girl, in order to attract the attention of men, has displaced her *ṣikā* a little.
11. A part of the female dress or an ornament.

12. A certain material or a certain fashion.
13. A kind of ornament (?).
14. A certain type of cloth.
15. *tuki(cā)*, a curved ear-ornament fastened in the lobe in the same way as ear-rings.
16. Most probably a kind of ornament.
17. A certain type of cloth.
18. The place where a fold is made and the belt is fastened. For Nepalese men this is also the proper place to wear the *khukuri*.
19. That is: "my bride during the *sihnājyā*-time."
20. That means, since this love will not last longer than one summer, she can admonish her lover only for a short time, whereas, if she marries, she would have the right to do so all her life.
21. Her lover originally thought that the girl was very well-shaped, but, when he slept with her, he found that her body actually was ugly. Instead of the beautiful *tribhanga*, he was dreaming of, her naked body showed an unattractive *pañca-bhanga*. — This last line of the poem is, however, ambiguous and admits various interpretations.
22. A certain kind of cloth.
23. A cloth imported from Assam. The Nepalese praise it for its ability to keep the body warm in winter and cool in summer.
24. Halab glass is famous for its especially good quality and thickness.
25. A thin, needle-like instrument.
26. Red and black ribbons fixed at the ends of the hair and wound into the hair.
27. A certain type of thread made of *tula*.
28. During the enjoyment of love.
29. A quarter of a rupee.
30. A certain tol in central Kathmandu which includes the area of the Taleju temple.
31. A *kalli* is a big heavy anklet, usually made of silver.
32. That is: "is given to me in marriage."
33. These words are used when a doll or a baby is fondled. Here they either hint at happy family life with Rājamati visualized by the boy or serve as an expression for his warm attachment to Rājamati.
34. That is: "is not given (to me) in marriage."
35. Benares.
36. Sako, in Nepālī Sāmku, is situated in the east of the Kathmandu Valley. Girls from Sāmku are considered especially beautiful.
37. A certain district in the western part of Kathmandu.
38. When girls and young men meet secretly, they usually eat eggs and pressed rice. The mention of eggshells and traces of rice-powder, besides the disorder of Rājamati's hair, suggests that a secret meeting has taken place. The dust originated when, in order to clean the rice, the rice-corns were rubbed between the palms of the hands.
39. A girl's name.
40. A longish ornament appended to a necklace.
41. A special kind of ear-ornament.
42. The northern part of Kathmandu.
43. The southern part of Kathmandu.
44. A locality in the very center of Kathmandu.
45. Used for wedding music.
46. The open and common courtyard called *nani*.

47. The rice is ground in a round, rather flat mortar. A *pvākvāla* is as much rice as fills the hollow in the center of the mortar.
48. The words *kṛṣṇā* and *rāmā* may, as in Skt., denote a beautiful young woman.
49. A *dhyabā* is a Nepalese copper coin of very low value. It is comparable to the Indian price.
50. I.e., of sharing with you.
51. Since the girl wears her corals even when sleeping, these ornaments have become worn-out.
52. I.e., in which room of the house.
53. This refers to the puberty ceremony previously undergone by a Nevar girl at the time of her first menses but nowadays performed earlier. For an uninterrupted period of eleven days the girl is made to live locked up in a dark room and only women are allowed access to it. Nowadays this practice of the girl's *bārhāy cone*, "to stay in seclusion," has largely fallen into disuse, although there are still families which keep up the custom. On the twelfth day, the end of the privacy period, a purificatory rite (before sunrise) and a *pūjā* are performed: blindfolded, the girl is taken out of the house and, led by her mother and female friends, brought to the nearest Gaṇeśa temple or statue where the girl makes offerings to the sun and Gaṇeśa. Not until then is the cotton strip removed from her eyes and the girl sees the sun. On the same day she is dressed in new clothes and decorated beautifully.
54. Kānpaṭā-Yogins wear an ear-ornament called the *mudrā*. To fasten it the earlobes have to be perforated with a dagger-like instrument, the *natukha*. The terminus technicus in Skt. texts related to the Gorakhapanthins is *ksurikā* or, simply, *ksurī*. — What the young man in the song wishes to say is that, irritated by his long wait, he has started to maltreat his ears and is thus not far from becoming a Kānpaṭā-Yogin.
55. Cf. song 32, v. 4 and n. 24.
56. I.e., I have not yet a girl friend.
57. That means that the girl looked in a bashful, though amorous way, and was casting the famous side-glances which in Skt. poetry are called *kaṭākṣa*.
58. A sort of necklace.
59. A certain type of ear-ring.
60. The jacket is too small, as the girl, being an ideal beauty, has very large breasts.
61. As said in R, her walk was easy and elegant.
62. Cf. song 30 and n. 21. The three bendings correspond to the Indian *tribhaṅga*.
63. Name of a merchant-caste.
64. The *śrī*-Pañcamī or Vasanta-Pañcamī is the fifth day of the waxing moon in the month of Māgha and occupies a prominent place in the worship of Sarasvatī.
65. Sarasvatī figures as the deity of learning and handicraft among Hindus, Mañjuśrī among Buddhists.
66. The *kokila* which proclaims the spring and is, as in India, considered one of nature's foremost incentives to love.
67. Or, in other words, "cursed be the spring."
68. I.e., King Bhūpāendra Malla.
69. The person addressed is, of course, her female friend, the *sakhī*.
70. Cf. song 40, v. 4 and n. 66.
71. It is a typical feature of the *proṣitabhartṛkā* that she dislikes things which are otherwise considered pleasant, such as the cooling breeze from the south, the moonlight, etc.

72. The second line of this verse is puzzling and the translation presented here is only tentative.
73. A sort of resting-place in the shape of a wooden platform or a small hut which usually has only three walls and is open at the front.
74. When perfume is presented to somebody, the scent is sprinkled on to a piece of cloth. The cloth is then folded and handed over as a small bundle.
75. Name of a certain type of cloth.
76. I.e., invite the man I shall marry.
77. A coin equivalent to two *sukis* which, as it seems, had been given to her by the man who wanted to marry the girl. — Perhaps the match-making lady was trying to keep the girl as a prostitute in order to make money.
78. That means that no transplantation took place.
79. Name of a certain *ṭol* at Patan which roughly corresponds to the area around the Hiranyamahāvihāra.
80. A vow (Skt. *vrata*) of fasting, continence, etc.
81. *Semgudya*; i.e., Svayambhūnāth.
82. The flight of steps leading down to the big open grounds extending below the hill of Svayambhū.
83. This is the Gaṇeśa of Maru- (or, according to an older form, Mandu-)*ṭol* at Kathmandu.
84. The eighth day of the Hindu calendar.
85. Cf. song 24, introductory remarks.
86. That is, "looked at me through the door-leaf, which was open."
87. The shrine of the Guhyeśvarī is situated on the bank of the river Bāgmatī in the vicinity of Paśupatināth.
88. This refers to the temple of the Vidyēśvarī (Bijyēśvarī) on the bank of the river Biṣṇumatī.
89. A certain type of cloth.
90. This is said allegorically: just as the little lizard fell down without having caught the fly, so had Siṃtali failed to obtain a husband.
91. The word *mājubhata*, "mother," which is often used as a courtesy title to elderly ladies, refers here either to Siṃtali's would-be mother-in-law, to her own mother or some other lady, possibly a match-making lady.
92. This is the river Bhadramatī which in Nevārī is called the "washing (*hi*)-work (*jā*)-river (*khusi*)", since washermen (*dhobī*) living at Deopatan had previously used the banks of the Bhadramatī for their work. After King Lakṣmīnaraśiṃpha Malla married a washer-woman, these *Dhobīs*, who were untouchables, slowly abandoned their old, inherited profession and the washing has since been done by *Dhobīs* who have immigrated from the Terai.
93. A friend or brother of Siṃtali's beloved; *bhāju*, "brother," is often used when speaking about or addressing a gentleman.
94. It is clear from the context that Siṃtali's beloved flung down the bunch of potatoes only in fun.
95. That is: "went abroad."
96. The other man, who was Siṃtali's lover.
97. Types of ornaments.
98. A kind of ear-ring.
99. I.e., the inhabitants of the same area or the same block of houses.
100. I.e., my parents and the other members of the family.

101. When the talks about marriage have been completed, the bridegroom's family first sends ten betelnuts (*goca*, *gvaca*) and later, when these are accepted, a big cake (*lakha*) to the house of the bride. This ceremony is the last sign of the final settlement, the betrothal, and is known as the *lakha biyagu*, "sending the cake."
102. That is: "I am an artless and simple woman and I am not at all skilled in casting provocative side-glances as other girls do."
103. The two bel-fruit are her breasts.
104. The girl entertains doubts whether this marriage would be happy or not.
105. Bhīmasena.
106. The comparison of a flower with an innocent girl still inexperienced in love and a bee with her admirer is common in Indian poetry.
107. This word either refers to a lover (Yoganarendra?) or to God.
108. *prabhu*, Lord, may either refer to a lover or to God.
109. That is: "the thought of you has penetrated my heart like an arrow."
110. This cools the body and is the usual treatment for love-sickness.
111. That is to say, "cursed passion."
112. Things which otherwise are experienced as pleasant, such as camphor-water, moonlight, etc. Cf. song 41, v. 4.
113. I.e., ardor of love.
114. Cf. song 50, v. 3.
115. The bud stands for the girl, the bee for the (new) lover.
116. I.e., that man.
117. I.e., you only talked, but did not yet fulfill your promise.
118. I.e., when you do not love me any more.
119. I.e., in this world.
120. *phales*, or *phalicās*, have the shape of raised platforms or small pavilions. They are usually erected to provide a place of rest to wandering mendicants and devotees. Cf. n. 73.
121. I.e., Tejalakṣmī's family.
122. Since Tejalakṣmī was very attractive, many young people of the *ṭol* would have liked to get married to her.
123. Women use the *ṭimā-phelu*, a bow-shaped instrument with a string attached to it, to beat cotton into flock.
124. *bāpā*, a sort of shelf above the window. It is used for storing things on.
125. See n. 101. — When the newly-married husband is introduced to his wife's family, he presents ten betel-nuts to them too.
126. After their meals Nevārs like to chew betel-nuts.
127. The *hnyathu* either was not offered these things, or, if she was, refused to accept them.
128. Here, "father's sister."
129. In Nevār society, a newly-married wife will at first spend one or two years with her parents' family and, until she definitely moves, pay only occasional visits to the *bhatache(m)*, the home of her husband. Even after this time she will frequently come to stay with her parents.
130. I.e., the dishes were not properly washed up after the previous meal.
131. The heaven of Viṣṇu.
132. One would expect: "A wife who has no man cannot keep her mind steady."
133. April-May.
134. I.e., 895(?) N.E. = A.D. 1775.

135. I.e., our child.
136. I.e., the inhabitants of the same quarter or compound divided into right (*jālā*) and left hand (*khalā*) neighbors.
137. These refer to the birth ceremonies which form part of the sacramental rituals of the Hindus, the *samskāras*.
138. I.e., the home of the wife's parents.
139. Rubbing the husband's feet and sleeping on a lower bed are signs of particular devotion to the husband. The couple's beds stand in a row, so that, when sleeping, the wife's head is adjacent to her husband's feet.
140. In the wedding ceremony bride and bridegroom grasp the hem of each other's garment.
141. I.e., useless rice-shoots which are not transplanted by the rice-workers.
142. Perhaps in the sense of "do not behave like this!"
143. That is: "in the meantime I could marry another man and, later on, come back to this boy."
144. That is: "if I myself could have chosen my husband."
145. This is a very popular pastime for women, as people will gather around the woman who is working and have a comfortable chat.
146. Name of some ornament (?).
147. An ornament in the shape of a plate and bound on the forehead.
148. A certain linear measure.
149. A Nepalese coin.
150. The strange behavior of the birds must be interpreted symbolically: when she joined her second husband's family the girl had met with an extremely cold reception. As they looked down on the undesired new-comer, the members of the family were so unfriendly that they even refused to talk to her.
151. It had originally been the intention of the girl to ameliorate her lot by remarrying. In reality she now only encountered hostility and new conflicts.
152. I.e., united in marriage.
153. When leaving her home as a newly-married woman.
154. Kathmandu.
155. That is: "I see the frontier mountains and I think of Tibet."
156. I.e., died.
157. I.e., my husband's bed.
158. That is: "think of excellent food, precious jewels and beautiful dresses."
159. It is probably Kāmadeva who is compared with the poisonous snake.
160. I.e., I am now a mature woman.
161. This undoubtedly alludes to unrequited love.
162. I.e., to die soon; cf. song 58, v. 1.
163. Caitra and Vaiśākha are spring (*vasanta*) months.
164. Jyēṣṭha and Āṣāḍha are summer (*grīṣma*) months.
165. Śrāvaṇa and Bhādrava are months of the rainy season (*varṣā*).
166. Holy basil.
167. Āśvina and Kārtika are months of the autumn season (*śarad*).
168. Māṃsīra (or Mārgaśīrṣa) and Pauṣa are months of the early winter (*hemanta*).
169. The Holi festival is celebrated in Phālguna.
170. Māgha and Phālguna are months of the late winter (*śiśira*).
171. See n. 169.
172. Kṛṣṇa.
173. A Gopī or Kṛṣṇa.

- 174. Gopīs behave in such a seductive way that even saints fall into raptures.
- 175. Kṛṣṇa.
- 176. A certain type of cloth.
- 177. Name of the red powder used by people during Holī to sprinkle each other with.
- 178. *parayā tirī*, Sanskrit *parastrī*, the wife or beloved of another.
- 179. I.e., Bhāskara Malla.
- 180. I.e., Hari (= Kṛṣṇa).
- 181. Cf. song 71, note 178.
- 182. Kṛṣṇa.
- 183. Or, "the sound of the clouds."
- 184. The time of Kṛṣṇa's childhood.
- 185. Kṛṣṇa.
- 186. Or, "the speaker, the author."
- 187. I.e., the object of my meditation (*dhyāna*).
- 188. That is: "I am very busy, so you cannot take possession of me."
- 189. I.e., not overturned and spilled.

III EPIC POETRY

- 1. A pious act of devotion to be observed on Aṣṭamī-day.
- 2. I.e., towards the suffering world.
- 3. Of the capital.
- 4. That is, live on.
- 5. Which is otherwise to be given to the officiating priest.
- 6. I.e., milk, sour milk, butter, honey, and sugar.
- 7. That is: "Indra anointed the King's body with that unguent."
- 8. A rope made of creepers.
- 9. Objects are ritually purified by sprinkling water upon them.
- 10. Princess Sulocanā.
- 11. King Mādhava, cf. v. 48 f.
- 12. A female gardener or a gardener's wife.
- 13. An ornament consisting of a plait of flowers bound on to the forehead.
- 14. Or, "letter (*akṣara*)."
- 15. I.e., the older members of her family, especially her parents.
- 16. That is: "she tried in many ways to meet King Mādhava in secret."
- 17. I.e., without letting others see; silently.
- 18. The free choice of a husband by a princess at a public assembly.
- 19. Sulocanā's father.
- 20. A Hindu custom to be performed at *dāna* ceremonies.
- 21. Which was to be used instead of money.
- 22. A sort of dagger or bayonet.
- 23. *sindūrajātā*, lit. "vermilion procession," thus called because in such processions the elephants' foreheads were beautifully painted with vermilion.
- 24. I.e., King Mādhava.
- 25. Hindī *churī*, a very sharp knife.
- 26. King Mādhava did not recognize Sulocanā, but thought he was conversing with King Mahāvīra.
- 27. Sulocanā and the bride she had won as King Mahāvīra.

28. Sulocanā was then, it seems, accompanied by King Mādhava.
29. Sulocanā and her parents.
30. Kṛṣṇa (?).
31. Or, "I arrived secretly."
32. From *Śiva-luti*, "appearance of Śiva".
33. Broad class of farmers and workers.
34. An astrologer.
35. Dharmasthali, mod. Dhamathū.
36. Mod. Naivakot.
37. Name of a hill.
38. Name of a mountain.
39. In desperation.
40. From *Lakaḍi-bināyaka*, "the Gaṇeśa (made) of wood."
41. A one-man palankeen of very simple type used by ordinary people. The person carried in it is recumbent and the whole *duli* is covered with a cloth.
42. The elegant form of the palankeen used by rich people. This palankeen has windows on either side and accommodates two persons facing each other.
43. The main shrine devoted to Paśupati Mahādeva at Paśupatināth.
44. The woman has in the meantime become Queen.
45. The *caturmāsa-abasaṃ* (< *Skt.-upoṣaṇa*). This begins on the eleventh day (*ekādaśī*) of the waxing moon of the month Āṣāḍha and lasts throughout the rainy season (*caturmāsa*). G. S. Nepali reports that wives who have been rejected by their husbands frequently resort to the *abasaṃ* which, according to that author, is performed either in Śrāvaṇa or in Kārtika.
46. A bath at the end of the four-month fast is compulsory.
47. A jug filled with water for washing.
48. For fear of again being arrested by the King.
49. The *saguna* (from *Skt. śakuna*) ceremony is performed to confer good luck when a person leaves for a foreign country. On leaving home, the traveller is generally offered eggs, fish, boiled meat and liquor.
50. A Nevar house is, as a rule, built in three stories. The ground floor, the *chedi*, provides space for the household utensils, fowl and other animals; the first floor, the *mātan*, is the main floor, containing the bedrooms for the family, the drawing-room and the stores; and, finally, there is the second floor, the *cota(n)* or *svata*, with the dining-room, the kitchen, various other rooms, and the *kavasi*, which is open to the sky.
51. In order to discover a good omen.
52. This is, of course, inauspicious.
53. This, too, is to be regarded as an inauspicious omen.
54. A sign to prove his death.
55. The betel-nut, which once signified the marriage, will thus be returned to the husband. Cf. song 47, n. 101.
56. Vermilion powder with which to adorn herself.
57. I.e., mother, son, and daughter-in-law.
58. If a person dies, ginger, rice, gram, sweet-meats, etc. are brought to the house of mourning.
59. A Pradhān entrusted with the register of deaths.
60. A special place near a cross-roads or a crossing of two lanes in each *ṭol* where unclean things like dead men's clothes, after-birth and the umbilical cord after the birth of a child, etc. are thrown. The ceremony, called *chvāsa vāya*, "to deposit on the *chvāsa*," of leaving a dead man's clothes, his mat or pillows is

performed by an elderly female relative of the deceased. She is led by the arm by another member of the family and has to weep continuously while proceeding from the house of mourning to the *chvāsa*. Each of these places is believed to be inhabited by a special Bhūta or the Chvāsa-Ajimā who, if not propitiated, will harm the family, especially the children, by sending diseases.

61. Generally the term Yogin used in these songs refers to the members of the Gorakhanāth-Panth. These Yogins are often married and live, together with their wives and children, in the *dharmaśālā* of each ṭol.
62. Or, a friend of her husband. See also n. 65.
63. A type of cloth.
64. The *chvāsa*.
65. In a genuine *sañ* the faithful wife will throw herself on the funeral pyre of her husband. As this was impossible here, the *tvāyabhata* was substituted for the corpse of her husband. Cf. *Vicitrakarnikāvadānoddhṛta* II (p. 44 ff.) which describes the story of Satyaśīlā, the faithful wife of the merchant, Vikramadatta. After Vikramadatta's execution by the wicked Minister, Buddhisattama, Satyaśīlā decides to commit *sañ*. For this she has a wooden image (*kāṣṭhapratimā*, *siyā pratimā*) of her husband prepared which is arrayed in his clothes and placed in the middle of the burning-ground (*śmaśāna*).
66. Śiva and Pārvatī as the ideal of true love.
67. *hā de* marks the beginning of a new song or a new verse.
68. *debaraju* is actually "the husband's younger brother," but is here evidently used in a more general way to address a young gentleman.
69. Cf. song 40, nn. 64 and 65.
70. A simple-minded, a dull or ugly man, or a man not knowing the more elegant ways of lovemaking. — The author wants to say that "if you first promise me love as a reward, I shall certainly try to take your stylus out of the well."
71. That is: "I will marry you."
72. That is: "won't listen when I ask them to let me marry you."
73. See song 47, v. 5 and n. 101.
74. See song 86, n. 41.
75. That is: "when I am carried to the house of the bridegroom, from which the *duli* was brought."
76. The marriage is evidently going to be celebrated the next day.
77. The *duora* or yoke is used for setting down the *duli*. It must always be taken along and often serves the bearers as a walking stick during their journey.
78. I.e., the most auspicious date for the marriage.
79. The *duli* is now approaching the house of the bridegroom.
80. *bali*. When welcoming the guests, the mother of the house offers morsels of food, such as ginger, mustard seeds, etc., to the guests.
81. The dish served to the bride and bridegroom at the marriage ceremony.
82. That is: "from the hand of the newly-married wife."
83. A constellation consisting of three (?) stars.
84. Cf. song 87, n. 49.
85. The town of Shigatse, in Tibet.
86. The friends he had in Shigatse.
87. A place near the Tibeto-Nepalese frontier.
88. The town of Sako (in Nepālī Sāmkhu) in the very east of the Kathmandu Valley. Sako was well-known as the starting-point of one of the main trade-routes leading to Tibet and has a famous Vajrayoginī temple. Cf. song 35, n. 36.
89. Relatives, friends and, in many cases a band of musicians as well, would escort

- the home-coming person in a stately procession. The home-comer is given much honor and he sometimes receives a new turban on this occasion.
90. The *saguna* is also bestowed when a person returns from a journey. Cf. song 87, n. 49.
91. I.e., "my wife and I."
92. To prove that the contents of the letter were true; cf. song 87, v. 12.
93. Or, "the poet."
94. Or, "the poem."
95. The mark made on the forehead during the time of the rice-transplantation.
96. A light meal consisting of pounded rice and vegetables.
97. The gentleman did as he had been told and has now already arrived in the garden.
98. Probably the god Bhīmasena's.
99. These last three sentences are the words of the singer (*hlākahma*).
100. I.e., they were excited.
101. Lit., "accept the green loin-cloth." — Before marriage, but usually at the age of five to fourteen, a boy or young man (but not the son of a Vajracārya or Śākyabhikṣu) is initiated into manhood by being invested with the loin-cloth, the *kayaṭā*.
102. That is: "I have only given you a hint."
103. That is: "don't try to give silly reasons."
104. Indra.
105. May-June.
106. I.e., 821 N.E. = A.D. 1701.
107. Name of the goddess of a certain hill in the Kathmandu Valley.
108. That is to say, before something bad happens.
109. The Phulaco (= Phulcok, Palāṃco(ka)) Mountain conceived of as a goddess; cf. song 96, n. 152.
110. I.e., a place where decisions are made on man's destiny.
111. The Nāga Karkoṭa and his wife, here simply called Nāginī, are believed to reside in a palace beneath Lake Tavad(a)ha(na) in the southern part of the Valley; cf. song 12 and n. 49.
112. That is: "make them prosperous."
113. After the transplantation of the rice.
114. The gentleman is evidently a resident of the town and does not know much about farming.
115. I.e., lovemaking.
116. A bath and purification rites are prescribed on the last day of the *sihnājyā*. "The belief involved in it is that during the transplantation period, a person's caste is polluted, as he has to eat his mid-day feast along with others, ignoring caste distinctions" (G. S. Nepali, p. 46).
117. These are most probably the words of the speaker.
118. See song 11, v. 4 and n. 32.
119. The Aṣṭamī-day of the month Śrāvaṇa.
120. Because they are helping each other no wages need be paid to those who are engaged in this work.
121. Eatables for the meal.
122. Cf. song 69, introductory remarks.
123. That is: "let you live in my house."
124. I.e., "(the virginity) I have guarded."

125. That is: "I shall certainly comply with your wishes."
126. In the sense of "keep the social order of Nepal intact."
127. With regard to any faults the singer or poet might have made in this poem.
128. Most of the Jyāpu farmers do not own their land, but are tenants who have to share the annual yield with their landlord.
129. June-July.
130. A.D. 1749.
131. That is: "from outside the Kathmandu Valley."
132. Mod. Helambu or Helmu.
133. Or, "when she looked up towards the mountains, when she looked down towards the waters, the waters were roaring *hunuhunu*."
134. As after a period of fasting and on similar occasions.
135. The Queen has now exchanged her precious vessels and plates for simple and worthless things, since a widow will give up all luxury.
136. I.e., the citizens of Helamgu.
137. In order to house her during her banishment.
138. The famous shrine of the Vajrayoginī near Sako in the eastern part of the Valley. Cf. song 89, v. 3.
139. The Vajrayoginī.
140. A very valuable and auspicious conch, since most conches have their openings on the left-hand side.
141. The well-known Guhyeśvarī-shrine near Paśupatināth.
142. The shrine of the Vāgīśvarī in Svayambhū.
143. See song 35, n. 40.
144. In Paśupatināth.
145. Girivāna was the successor to Rāṇa Bahādura Śāha, but reigned only in name (A.D. 1805-1816) as his power was in reality usurped by the Prime Minister, Bhīmasena Thāpā, the actual ruler of Nepal during the first three decades of the nineteenth century.
146. That is: "inside the Valley of Kathmandu."
147. Nairs are regarded as outcasts in Nevar society and are often engaged as musicians.
148. Today this river is usually called Tāmākosi.
149. Kathmandu.
150. Bhatgaon.
151. The main deity of Banepa.
152. The famous shrine of the eighteen-handed Durgā, popularly known as the Palāmco(ka)-Bhagavatī. The cult was introduced from Bengal.
153. A place very close to the Tāmākosi and generally referred to as Dolakhā(deśa).
154. The three goddesses personify three stages of smallpox, namely (1) the formation of blisters, (2) the filling of the blisters with water, and (3) death.
155. This is done as a sign of recovery: just as the bird is released from the cage, so the patient is released from his disease.
156. I.e., to the three goddesses.
157. Or, standing.
158. With these words (*vamśam vaṃ cvaṃśam cvaṃ*) the poet imitates the blare of the trumpets.
159. See song 35, n. 40.
160. See song 29, n. 15.
161. See song 35, n. 41.

162. This verse-line, too, imitates the sound of trumpets.
 163. The *halaṃ gvalaṃ* is a special kind of textile. These words, spoken by a proud father, are, of course, an invitation to would-be suitors.
 164. That is: "is untuned."
 165. I.e., they behave like mistresses.
 166. A small-size trumpet.
 167. Since the trumpet is blown directly into her ears, a girl sneezes and causes others to sneeze.
 168. That means, meditates.

IV DIDACTIC AND ENIGMATIC VERSES

1. Pulses and rice of very bad quality are fancy articles for a poor Jyāpu.
2. That is, even after the last month of a year.
3. When warming herself in winter-time, she will sit too close to the charcoal brazier used for this purpose and thus burn her garment.
4. That is: "examine."
5. The five organs of perception (*jñānendriya*) and the five organs of action (*karmendriya*).
6. *ahaṃkāra*.
7. The nine openings (*kha*) of the human body, viz. the mouth, the two eyes, the two ears, the nostrils, and the organs of generation and excretion.
8. The *jñānendriyas*.
9. In Nātha texts, and yogic texts in general, the sun stands for creation, change and destruction (*Śakti, rajas, kālāgni*), the moon for maintenance and immortality (*Śiva, bindu*).
10. Death.
11. That is: "taken to the other world."
12. *ahaṃkāra*.
13. Or, "the year" (?).

The Nevārī Text

1¹

jaya² namo śrī-Buddha bhagabāna
Lumbinībanasa bijyāka (dhu°)

Brahmāna³ bañ puyakā⁴ Sarasvatīna⁵ basā lāyakā⁶
Alakāpurayā⁷ juju Kuberana⁸ dhanadrabya⁹ lāyakā¹⁰ bijyāka (1)

Bāyudebana¹¹ dhvajā¹² boyakā¹³ Agnidebana¹¹ dhūpa thanakā
Baruṇa nāma nāgarājāna¹⁴ jaladhārā¹⁵ hāyakā bijyāka (2)

Mahādebana¹¹ damaru thāyakā Nārāyaṇana¹⁶ śamkha puyakā¹⁷
Yamarājāna¹⁸ daṇḍa jonakāva¹⁹ lañ chinakāva bijyāka (3)²⁰

Indrana²¹ chatrana²² kuyakā²³ bhikṣugaṇana²⁴ cvāmolam²⁵ gāyakā²⁶
ākāśana²⁷ svāna-vā gātakāva²⁸ ānandarāsana²⁹ bijyāka (4)

Nairṛta³⁰ Jñānākara dako³¹ loka sahitana³²
Śeṣanāgayā³³ hmasa bijyānāva pūjā phayāva bijyāka (5)

bana-gaja-ratna-sāla śrī-Surendra mahārāja
hlākahma anātha jana guruyāke śaraṇa (6)

¹ Bau p. 11 f.; Pu 1 (p. 1); Pu⁴ 1 (p. 1). ² Pu: guruju jaya; LR: jaye. ³ Bau: °hmānaṃ; LR: brāmhāna. ⁴ LR: puye°. ⁵ Bau: °tinaṃ. ⁶ LR: lāye°. ⁷ Bau: alaṅkā purayā. ⁸ Bau: °ranaṃ. ⁹ Pu erroneously ghana°; LR: °ye. ¹⁰ Bau, Pu: °ka; LR: lāye°. ¹¹ Bau: °debanam; LR: °debam^a. ¹² LR: dhojā. ¹³ LR: boye°. ¹⁴ Bau: °rājānaṃ. ¹⁵ Bau: jala dhārā. ¹⁶ Bau: °ṇanaṃ; LR: nārāyaṇam. ¹⁷ LR: puye°. ¹⁸ Pu: janma rājāna; Bau: janmarājānaṃ; LR: jamarājā. ¹⁹ LR: jonāvo. ²⁰ Bau has a different sequence of verses, namely: alakapurayā ... (1) mahādebana ... nārāyaṇa ... baruṇa nāma ... (2) bāyudebana ... agnidebana ... yamarājāna ... chinakāva bijyāka (3) ²¹ Bau: °dranam. ²² Bau: °tranam. ²³ LR: kuye°. ²⁴ Bau: °gaṇanam; LR: °gana. ²⁵ LR: cvā-malam. ²⁶ LR: gāye°. ²⁷ Bau: °śanaṃ. ²⁸ LR: °vo. ²⁹ Bau: °rasanam. ³⁰ Bau, Pu: naiṛtya; LR: °te. ³¹ Bau, Pu: dakva; LR: dakva and dako (when repeated). ³² Bau: sahitanam; LR: sahitana and °tanam (when repeated). ³³ Bau: śeṣanāmayā; LR: śekhanāgayā.

^a Mod.

21

Māyā-debīyā kāya atina sundara
jagata-saṃsāra rakṣā yāka (dhu°)

luṃyā² una śārīrasa lakṣaṇa³ lasikala re
gerū⁴ vasata naṃ atika lova (1)

palyahala thīna⁵ mikhā bānalāka vasa re
kuli⁶ kuli⁶ saṃ⁷ duhma vahma bhagabāna (2)

parahita yāyagulī atina rasa yāva re
gvahma gvahma dukhī⁸ jula⁹ vahma¹⁰ sukhī yāka (3)

joga dhyāna yāka thāsa¹¹ sahasra tirī vala re
piratīsa bhābana nisuja yāka (4)

biṣayasa lobha ma du vasayā nitya harṣa re
anuttara bodhipada lānā bijyāka (5)

Nepālayā īśvara Śrīnibāsa Malla
dukhījana¹² -jagatayā āsā¹³ (6)

31

Yaśodharā² ma te duḥkha³ tāya⁴
bipattisa dhirāja sahāya⁵ (dhu°)

siya⁶ buya⁷ jyātha juya⁸
roga haraṇa⁹ yāya¹⁰
bhā:lapāva vanā¹¹ jñāna lāya¹² (1)

māragāṇa dakva¹³ khyāya¹⁴
ahaṃkāra chahma syāya¹⁵
saṃsārayā duḥkha³ nāsa yāya¹⁰ (2)

abasarasa¹⁶ ji vāya¹⁷
kāyapani¹⁸ bhikṣu yāya¹⁰
dharmayā¹⁹ kathā²⁰ ana hlāya²¹ (3)

¹ Mal 11 (p. 7 f.); Pu 44 (p. 61); Pu⁴ 50 (p. 73 f.). ² Mal: *luṃyā*. ³ Missing in Pu. ⁴ Mal: *gyarū*; Pu: *geru*. ⁵ Mal: *thīnya*. ⁶ Mal: *kulī*. ⁷ Mal: *saṃ*. ⁸ Mal, Pu: *°khi*. ⁹ Mal: *jūla*. ¹⁰ Mal: *vahma* sa. ¹¹ Mal maltreats this passage, rendering *joga dhyāna yāka thāsa* as *joga dhyānayā kathā* sa. ¹² Mal, Pu: *dukhī jana* (ja°). ¹³ Mal: *āsā*.

¹ Pu 9 (p. 10 f.); Pu⁴ 10 (p. 11 f.); further quoted in HN, p. 191. ² LR: *yes*°. ³ HN: *duḥkha*. ⁴ LR: *tāye*. ⁵ LR: *°hāye*. ⁶ LR: *siye*. ⁷ LR: *buye*. ⁸ LR: *juye*. ⁹ HN: *rogaya harana*. ¹⁰ LR: *yāye*. ¹¹ HN: *wane*; LR: *vonā*. ¹² LR: *lāye*. ¹³ Pu, HN: *dako*. ¹⁴ LR: *khyāye*. ¹⁵ LR: *syāye*. ¹⁶ LR: *avos*°. ¹⁷ HN separates wrongly: *avasara sa jivaya*. ¹⁸ LR: *kāyep*°. ¹⁹ LR: *dharmayā*. ²⁰ HN: *dharma katha*^b, instead of *dharmayā* k°. ²¹ LR: *hlāye*. ²² HN: *lapu*.

pāpayā laṃpu²² tiya²³
 dharmayā laṃsa²⁴ chvaya²⁵
 mokṣapurasa²⁶ ānanda yāya¹⁰ (4)
 Nepālayā barṣa²⁷ siya⁶
 mikhā-balā-pvāla dhāya²⁸
 hlāka-hmayā dvana²⁹ kṣamā³⁰ yāya¹⁰ (5)

4¹

sakhi prabhujuna gana ji lumani (dhu°)

Śākya-kulayā maṇi
 tribhubanayā dhani
 samsārasa ma du va ti jñānī² (1)

sundara³ rūpa khani
 sva sva⁴ kikiṃ⁵ mana vani
 apasarāgaṇa nāpa evani⁶ (27)

vasayā juyā⁸ ji⁹ rānī
 duḥkhī ji garbhīnī
 ji pāpiyā gana prāṇa leni (3¹⁰)

hlāka-hma ji⁹ ajñānī¹¹
 biśvahasayā dhani¹²
 bana duḥkha¹³ samudara pheni¹⁴ (4)

²² LR: *tiye*. ²⁴ HN: *lasa*. ²⁵ Pu: *choya*; LR: *choye*; HN: *chhoya*. ²⁶ LR: *mokṣep°*. ²⁷ LR: *barsa*; HN: *barkha*. ²⁸ LR: *dhāye*. ²⁹ Pu, LR, HN: *dona*. ³⁰ LR: *kṣemā*.

^a = *rogayā haraṇa*. ^b = *dharmakathā*.

¹ Pu 10 (p. 11); Pu⁴ 11 (p. 12 f.); further quoted in HN, p. 192. ² HN spells: *gyani^a*. ³ HN: *wasaya^b*. ⁴ HN: *soso*. ⁵ HN: *kiki*. ⁶ Pu: *coni*; HN: *choni*. ⁷ = v.3 in HN. ⁸ HN: *juyava^c*. ⁹ Missing in HN. ¹⁰ = v.2 in HN. ¹¹ HN: *agyani na^d*; Pu⁴: *ajñānīna*. ¹² Pu: *dhani*. ¹³ Pu: *dukha*. ¹⁴ L. b and c are quite different in HN:

sala kisi ranga muna
 barkhasa thuguli kha kana //
 The same reading appears in Pu⁴:
 sala kisi raṃga munā
 barkhāsa thuguli khaṃ kanā //

^a *gyānī*. ^b *vasayā*. ^c *juyāva*. ^d *agyānīna*.

5¹

svayambhū Buddhahma kāmanā-rūpaṃ
 loka kesya tala ānanda-rūpaṃ
 sosoṇa soya ma gāka chi rūpaṃ
 yāo śiṣya² namaskāra thva rūpaṃ (1)

palehala nipā the ṇena netraṃ
 sili silina kaṇāo chi netraṃ
 dhyāna-rūpa ati sundara netraṃ
 yāo śiṣya² namaskāra thva netraṃ (2)

aneka ratnana tiyā chi karṇaṃ³
 duguṇa⁴ sūryayā teja chi karṇaṃ³
 bhubanasa śobhamāna chi karṇaṃ³
 yāo śiṣya² namaskāra thva karṇaṃ³ (3)

upamā kokilayā una chi keśaṃ⁵
 nāgūli guṇi⁶ the nīka chi keśaṃ⁵
 nīlamanīyā⁷ śālikā⁸ chi keśaṃ⁵
 yāo śiṣya² namaskāra thva keśaṃ⁵ (4)

śāradacandra⁹ the nirmala dantaṃ¹⁰
 yogyapramāṇa¹¹ sulakṣaṇa dantaṃ¹⁰
 jāti naguti the thoka chi dantaṃ¹⁰
 yāo śiṣya² namaskāra thva dantaṃ¹⁰ (5)

bidyārambha¹² samāna chi jihvā
 stotra pralape¹³ thāsa śuddha chi jihvā
 guṇa¹⁴ chu hlāya apāra¹⁵ chi jihvā
 yāo śiṣya² namaskāra thva jihvā (6)

padmayā utpatti juo chi nābhaṃ
 brahmajñāna abatāra chi nābhaṃ
 srṣṭiyā jugati yāka chi nābhaṃ
 yāo śiṣya² namaskāra thva nābhaṃ (7)

brahmakapāla josya cona hastaṃ
 durā heguliya una chi hastaṃ
 che chisa hāka chi rakṣaṇa-hastaṃ
 yāo śiṣya² namaskāra thva hastaṃ (8)

¹ Pu¹ 42 (p. 61 ff.). ² Pu¹: śiṣya. ³ Pu¹: karṇa. ⁴ Pu¹: duguna. ⁵ Pu¹: keśa. ⁶ Pu¹: guu. ⁷ Pu¹: nīra ma°. ⁸ Pu¹: sā°. ⁹ Pu¹: śara°. ¹⁰ Pu¹: danta. ¹¹ Pu¹: jogyapramāṇa. ¹² Pu¹: lam̐bha. ¹³ Pu¹: prape. ¹⁴ Pu¹: guṇa. ¹⁵ Pu¹: apāla. ¹⁶ Pu¹: māgayā. ¹⁷ Pu¹: patambara. ¹⁸ Pu¹: pātā.

mārgayā¹⁶ prṣṭhasa dika chi pādaṃ
 sumarapu digapāla chi pādaṃ
 bhagatajanayā mokṣa chi pādaṃ
 yāo śiṣya² namaskāra thva pādaṃ (9)

tisya bijyāka sujāta subastram
 sārī pītāmbara¹⁷-paṭa¹⁸ chi bastram
 nāguli barṇa nātā una bastram
 yāo śiṣya² namaskāra thva bastram (10)

chahmahma śvayeta¹⁹ nihmahma barṇam²⁰
 nilayā svahmahma pīta chi barṇam²⁰
 pyahma hyāu nāhma śyāma chi barṇam²⁰
 yāo śiṣya² namaskāra thva barṇam²⁰ (11)

caitanya-buddha-śarīra o nāhman²¹
 khaṇa yānam jina bhāba hnithanam²²
 manayā pūraṇa²³ yāo sadānam²⁴
 yāo śiṣya² namaskāra o nāhman (12)

Nepāla-sambata pāṇḍaba²⁵ netram
 mātṛkā²⁶ śrāvaṇa śvayetapakṣam
 brahmasamāna tithi maṅgalabāram
 puṣyanakṣatra baliyānayogam²⁷ (13)

tribhubana dharmarājam dharmadhātu svayambhū
 acara caraya²⁸ yākam brahmarūpa juyānam
 nāguli bidhi the dhyānam mūrta khaṇe bhaktina
 bhajalape mana yāo bhāba tasyam siyānam (14)

6¹

yāhune lokajana triratnayā² caraṇasa
 sibā bhagati tayāva³ re (dhu°)

NA diva⁴ uti juse narayā āyu dase⁵
 thira⁶ ma evase⁷ tu hnyāka re
 narayā janamasa dharma ma bhā:lapu
 lipatasa narakasa lāyu re (1)

¹⁹ Pu¹: sva°. ²⁰ Pu¹: barṇa. ²¹ Pu¹: ohmaṇam. ²² Pu¹: hnitha ṇam. ²³ Pu¹: °na. ²⁴ Pu¹: °ṇam. ²⁵ Pu¹: pāṇḍava. ²⁶ Pu¹: mātṛikā. ²⁷ Pu¹: °jogam. ²⁸ Pu¹: calaya.

¹ Pu 2 (p. 2 f.); Pu⁴ 2 (p. 2 f.). ² LR: °ratanayā. ³ The version bhagatina yāva is also correct. ⁴ Some singers sing: na dina. ⁵ Pu, LR: bala. ⁶ LR: thirana. ⁷ LR: cose. ⁸ Pu, LR: dharama. ⁹ Pu: vai ba. ¹⁰ Some sing

MOhayā baśa juse mājāna toka puse
ma khana dharma⁸ mikhāna re
ma bhā:lapu paraloka ma yāka parahita
vaiva⁹ maraṇayā kāla re (2)

BĀlaka khelalapu bājhāsa ma bhā:lapu
jyāthasa alasi du bika¹⁰ re
bāyāva vane¹¹ mā ni ma vava¹² thava lise
pirati jana dhana¹³ sampatti (3)

GIRibara Gopucchasa bijyāka dharmadhātu
jyotirūpa Svayambhū¹⁴
vasapolayā sibā yātasā mo mvāli durgati
yaniva¹⁵ Sukhābatī lika re (4)

SVAraga narakasa vanegu¹⁶ thugu loka
yāhune lokana siyāva re
svahune¹⁷ paraloka yāhune ihaloka
yāhune¹⁸ lokana siyāva re (5)

LĀtale ma bhā:lapu ma lāi baīsana
kṣaṇamātrana¹⁹ phuni re
lānāna lāya²⁰ ma jyū²¹ manuṣya²² thva janama
yāhune lokana siyāva re (6)

YAyāgu²³ yane²⁴ ma du yatale²⁵ cvane²⁶ ma du
yaniva¹⁵ Yama-dubāla²⁷ re
Yamayā²⁸ dūtayāta pane ma phu māna babum²⁹
pane ma phu jana dhana¹⁰ sampatti (7)

71

ārati² śrī-Ghana sammukha yāya
niśi-dina Daśabala nāma ni kāya (1)

akṣata candana puṣpa dhūpāya
rasa dīpa sahita pūjana yāya (2)

tāla mṛdaṅga va dholaka thāsyā
ḍamaru-prabhitinaṃ śaṃkha bajāya (3)

parbata sāgara ratna milāya
kara jvari jvarinaṃ binati³-khaṇ hlāya (4)

dubāla, instead of du bika. ¹¹ LR: vone. ¹² LR: vona. ¹³ LR: dhana jana,
instead of jana dhana. ¹⁴ LR: soyeṃbhū. ¹⁵ LR: yen°. ¹⁶ LR: vone°. ¹⁷ LR:
svohune. ¹⁸ Pu: svahune. ¹⁹ Pu: kṣana°; LR: kṣena°. ²⁰ LR: lāye. ²¹ LR:
jū. ²² LR: manukhe. ²³ LR: yey°. ²⁴ LR: yene. ²⁵ LR: yet°. ²⁶ Pu, LR:
cone. ²⁷ LR: janma°. ²⁸ LR: janmayā. ²⁹ LR: babu.

¹ Pu 48 (p. 64); Pu⁴ 56 (p. 78). ² Pu: °ti. ³ Pu: bimati^a.

^a Corrupt form of binati.

35. Normally this takes place towards the middle of Āṣāḍha, that is to say, at the beginning of July.
36. The ceremony of giving food.
37. July–August.
38. April–May.
39. On the occasion of the Matsyendra(nātha)yātrā; cf. v. 9.
40. Also called *degu-pūjā*, an, as it seems, tantric cult of one's family goddess which is still observed by every family group. The worship starts on the first day of the bright half of Vaiśākha. The main part of the ceremony is usually performed by the family's Vajrācārya on a river-bank and includes the sacrifice of a goat or duck, the blood of which is made to drip down on to the *digu* stones.
41. Nugala, "Heart," the central part of Patan, was at that time empty, as everybody had gone to the rice-fields.
42. April–May–June.
43. Twelve plus nine = 912 N.E. = A.D. 1792.
44. From Nugala, the chariot of Matsyendranātha is drawn to a site called Lagana (Lagankhel).
45. Mañjuśrī.
46. Or possibly, "came to reside (in Nepal)."
47. I.e., the Kathmandu Valley.
48. Name of a (Nāga?) king.
49. Lake Tavadahana or Ta:daham. Strangely enough the Nāga-King Karkoṭaka is not mentioned by name in this context. In the Tibetan language, Kathmandu is sometimes also called *klui.pho.bran*, that is, "Palace of the Nāga(s)," and Nepal *rin.po.chei.glin*, that is, Nāgadvīpa.
50. I.e., four plus six plus nine (= six plus three) = 964 N.E.
51. Svayambhū(nāth).
52. The hill of Svayambhūnāth.
53. The waters of the lake Nāgahrada.
54. According to the *Svayambhū-Purāṇa* and the *Vaṃśāvalī* his name was Pracaṇḍaka or Pracaṇḍadeva.
55. The story of Śāntikara is narrated in *Svayambhū-Purāṇa* VIII.
56. These five halls or caves must be Basupur, Agnipur, Bayupur, Nagpur and Santipur; mentioned in D. Wright, *History of Nepal*, p. 49. The hall Śāntipura (mod. Ne.Śāntipu:) is situated in the northwest corner of the Svayambhūnāth sanctuary.
57. Or, "author," "singer."
58. As the light of the sun changes direction, the god, or image of the god, shows three different complexions: one in the morning, another at noon and still another in the evening.
59. The holy basil-plant venerated by Vaiṣṇavas.
60. I.e., Kṛṣṇa.
61. The *duli* on which the bride is brought to the house of the bridegroom.
62. I.e., his ragged clothes.
63. I.e., has plenty of delicious food.
64. As he receives too much food.
65. As people fast on Ekādaśī-day, he puts all his hope on that day, when he need not think about food anyway.
66. Nandin, Śiva's bull, and Bhr̥ṅgi(n), one of Śiva's attendants.
67. *gajī*, Hi. *gāmja*, hemp or *Cannabis sativa*.

8¹Lokanātha² yāhune uddhāra³ nanānam (dhu°)aruṇayā⁴ una juse⁵ Amitābha⁶ śīre⁷ tase⁸abhaya baradāna bise⁹anāthayā nātha juse⁵ amoghapāśa¹⁰ jvase¹¹āśāna¹² vayā¹³ ji anātha¹⁴ (1¹⁵)kanakamatukasa¹⁶ kanakaketakisvāna¹⁷karaṇasa¹⁸ kanakakuṇḍala¹⁹karuṇāmayana karuṇānidhāna²⁰karuṇāna²¹ svaya²² jita māla²³ (2²⁴)maṇimaya²⁵ tilahila mata una teja thikamaṇimaya²⁵ hālana²⁶ tiyāvaMachindaranātha manayā svarūpa²⁷manoratha²⁸ pure yāya²⁹ māla³⁰ (3³¹)sundarasulakṣaṇasaṃyukta³² śobhāyamāna³³Sukhābatī-bhubanayā³⁴ nāthasvava³⁵ prabhu va³⁶ belasa sudrṣṭi tayāva³⁷Sukhābatī³⁸ bvanā³⁹ yane⁴⁰ māla⁴¹ (4)rasana haraṣana Lalitapurasa⁴²rathasa danāva⁴³ bijyākarasa-gaja-ratna-sālayā⁴⁴ dhani⁴⁵Surendra⁴⁶ Bikrama Śāha⁴⁷ (5)9¹

Lokanātha biva jita jñāna baradāna (dhu°)

atina sundara khvāla aruṇa² samānasuraja³ thye thika luyā cithayā samāna (1)

¹ Mal 52 (p. 40); Pu 3 (p. 3 f.); Pu⁴ 4 (p. 4 f.). ² Mal: śrī lokanātha. ³ LR from v.2 onwards jagata-uddhāra, instead of uddhāra nanānam. ⁴ Mal: aruṇayā.

⁵ Mal: juse. ⁶ Mal: amitāmbha. ⁷ LR: śīra. ⁸ Mal: tasya. ⁹ Mal: bisya.

¹⁰ Mal: °pāsa. ¹¹ Mal, LR: jose. ¹² Mal: āśānam. ¹³ LR: voyā. ¹⁴ Mal:

nanānam. ¹⁵ In Mal v.3. ¹⁶ Mal, LR: °matuka. ¹⁷ LR: kanaketa°. ¹⁸ Pu:

karaṇasa. ¹⁹ Mal: kana kuṇḍalam. ²⁰ Mal: karuṇā°. ²¹ Mal: karuṇāna.

²² Mal: svava; LR: svavo. ²³ Mal: nanānam. ²⁴ In Mal v.1. ²⁵ Mal: maṇi°;

LR: °maye. ²⁶ Pu: hāla. ²⁷ Mal: °rupa. ²⁸ Mal: manaratha. ²⁹ Mal: yānā;

LR: yāye. ³⁰ Mal: biva jita 2. ³¹ In Mal v.2. ³² Mal: śudhara śuladāna saṃyukta;

Pu, LR: °saṃyukta. ³³ Mal: svabhā°; LR: śobhāye°. ³⁴ Mal: śukha°. ³⁵ Mal:

svava svava, LR: sova. ³⁶ Mal: o; LR: vo. ³⁷ LR: svayāva. ³⁸ Mal: śukha°.

³⁹ Mal, LR: bonā. ⁴⁰ Mal: yake; LR: yene. ⁴¹ Mal: māla jita 2. ⁴² Pu: °āpurisa.

⁴³ Mal: danāo. ⁴⁴ Mal: ratha-gaja°; LR: -ratana-. ⁴⁵ Mal: dhani. ⁴⁶ Mal:

surindra. ⁴⁷ Mal: sākādeba 2.

¹ Mal 33 (p. 23 f.); Pu 43 (p. 60); Pu⁴ 49 (p. 72 f.). ² Mal: arū°. ³ Mal erro-

11¹

śrī karuṇāmaya Lokanātha darasana yāya hnām (dhu°)

Gorakhanāthana bhikṣā phvana² vala lokana bhikṣā phvane³ ma bila
nabanāga toka pusya āsrama yānāva dvādaśa baraṣa⁴ vā ma gāka hnām
(1)

Narendradebava Bandhudatta samastana Kakenī sahitana vana hnām
Maṅgala śrī-deśasa japa tapa sādhana kamala kisānina vala hnām (2)

rājāsake phvanāva⁵ Lokanātha hayāva Nepālasa⁶ thyanakala hala hnām
Gorakhanāthana Machindara⁷ khanāva⁸ ānandanam darasana yāta hnām
(3)

thugu la⁹ svayāva nabanāga vanāva musaladhārā pramāṇanam vā gāta
hnām
mahu(?) vā gācakāva āhāra biyāva ānandanam loka rakṣā yāta hnām (4)

pusāvā holāva parakāla svayāva sihnājyā hmati hmati yāta hnām
sihnājyā dhunakāva śrāvāṇa¹⁰-māsasa piṇḍa¹¹-pātra anna dāna bila
hnām (5)

baiśākha-māsaya pārūyā dinasa rathasa¹² danāva bijyāka hnām
Birimci Nārāyaṇa atina¹³ haraṣaṇa¹⁴ lokayāta uddhāra¹⁵ yāta hnām (6)

dānayā prabhābana atina puṇya¹⁶ lāse bhābana sampatti jula hnām
baiśākha-māsasa lokana bhā:lapāva thava thava digu-pūjā yāta hnām (7)

khava ma khu svava thva kha su puruṣasyanam¹⁷ khane ma¹⁸ du svayā
Nugala hnām

sambata jhineguli durgāsahitana tacha-lāyā ekādaśī¹⁹ dina hnām (8)

hlākahma śrī-Raṇabahādura mahābīra²⁰ Lokanāthayā mahimā kha nena²¹
hnām

vahma krpānam Lagana-jātrāsa āśikha²² biyāva bijyāya hnām (9)

¹ Mal: 38 (p. 27 f.). ² Mal: *phona*. ³ Mal: *phone*. ⁴ Mal: *baukhā*. ⁵ Mal: *phonava*. ⁶ Mal: °lay^a. ⁷ Mal: *machi mimcha dara*. ⁸ Mal: °vo. ⁹ Mal: *thugula*. ¹⁰ Mal: *śrābana*. ¹¹ Mal: *piṇdra*. ¹² Mal: *rathana*. ¹³ Mal: *atita*. ¹⁴ Mal: *harakhana*. ¹⁵ Mal: *udhāra*. ¹⁶ Mal: *pun°*. ¹⁷ Mal: *supurūṣa: syanam*. ¹⁸ Mal: *ṣane nema*, instead of *khane ma*. ¹⁹ Mal: *yakādasi*. ²⁰ Mal: °bira. ²¹ Mal: *khanena*. ²² Mal: *āsika*.

^a Mod.

12¹

bijyāka śrī-Maṃjudeba bāsana² Nepāla (dhu°)

siṃhayā³ hmasa cosya Candrahāsa⁴-khaḍga⁵ josya

nihma debipani sātha yāsyā

Nāgabāsa-dahanasa subarnayā palya cosa cosa

jyotirūpa svayambhū prakāśa⁶ (1)

Kāliyā-pramukhana⁷ nāgarājāpani hayā:⁸

thithi⁹ rasa yāsyā cona

sukhana¹⁰ kokila ādina¹¹ cakrabāka¹² haṃsana¹³ haṃsana¹⁴

aneka jalapaṃchīyā¹⁵ bāsa (2)

agādha dahañ¹⁶ khanā: laṃkhasa ko¹⁷ bvāya gyānā:¹⁸

Kāpotala-parbatasa¹⁹ onā²⁰

deba daitya manuṣyayā manayā²¹ bhāba soyā: soyā:²²

parabata dhyānā: laṃkha chonā²³ (3)

nāgarājāpani²⁴ hayā: dahanasa bāsa biyā:

svayambhūyā²⁵ darasana²⁶ yāya

pyagola-śilayā²⁷ khvāla²⁸ raṃga barṇa²⁹ saha kāla saha kāla¹⁴

narapati Rājendra Bikrama³⁰ (4)

13¹

bhagabāna guyā cosa rasana bijyāka (dhu°)

prathamayā bhūmi jusya jalamaya² juse cona

kamalasa jyotirūpa³ darasana bila prabhu guyā cosa (1)

Buddha dharma saṃgha svahmana chahma jusya

biśvarūpa darasana bila jita ana prabhu guyā cosa (2)

tetisa koṭi debagaṇa pūjā yāyata ola⁴ ana

Bramhā Biṣṇu Maheśvara sahita juyāva ana guyā cosa (3)

¹ Mal 40 (p. 30); Pu 42 (p. 59); Pu⁴ 48 (p. 71 f). ² Mal: varasana.^a ³ Mal: hāde de siṃghayā. ⁴ Mal: candrahāla. ⁵ Mal: khataga. ⁶ Mal: hatāsa. ⁷ Mal: hāde kā°. ⁸ Mal: °rājā panāhayā. ⁹ Mal: °thim. ¹⁰ Mal: °anaṃ. ¹¹ Mal: ādinaṃ. ¹² Mal: cakra vaṃsa; Pu: cakrabāsa. ¹³ Mal: haṃsanaṃ. ¹⁴ Missing in Mal. ¹⁵ Mal: jalapaṃkṣīyā; Pu: jala paṃchīyā. ¹⁶ Mal: dahaṃ. ¹⁷ Pu: kva; Mal: kvo. ¹⁸ Mal: jānā. ¹⁹ Mal: kapotala parvate^b. ²⁰ Mal, Pu: vanā. ²¹ Missing in Pu; Pu⁴: manayāgu. ²² Mal, Pu: svayā svayā. ²³ Mal: chonā bijyāta. ²⁴ Mal: hāde nāgarājā pani. ²⁵ Mal: °bhu°. ²⁶ Mal: darsana. ²⁷ Mal: śilavā. ²⁸ Mal: pyāla. ²⁹ Pu: baṇa. ³⁰ Mal: vikrama dhāla.

^a Corrupt for darasana? ^b Mod.

śrī-mahā-Maṃjuśrīna Candrahāsa-khaḍga jose
lakha dakvo tolatāva jyotirūpa³ pūjā yāka guyā cosa (4)

Candradeba rājā vala jyotirūpa³ toka pula
Śāntikara⁵ nāma jula Paṃcapuri dayakala guyā cosa (5)

Nepālayā chatrapati Surendra Bikrama dhanī
hlākahmayā manoratha⁶ pure yānā biva prabhu guyā cosa (6)

14¹

he² Nārāyaṇaju³
guṃyā sisa rasana bijyāka (dhu°)

hnhnichiyā svatā⁴ una
atina sundara khvāla
javana cakara⁵ jose⁶
khavana śaṃkha⁷ puse⁸ (1)

śilasa⁹ nāgayā phaṇi¹⁰
hnasasa nāgayā¹¹ pāśa¹²
galasa ko khāse tayā
tulasīyā māla prabhuju¹³ (2)

hlāka-hmayā binatisa
dayā daya¹⁴ māla prabhuju
danā vayā¹⁵ darasana¹⁶
biva jita Nārāyaṇaju³ (3¹⁷)

Nepālayā chatrapati
śrī-Jaya¹⁸-Bhāskara¹⁹ Malla²⁰
caukhaṇḍa²¹ rājya²² lāya²³
phayakā²⁴ byu Nārāyaṇaju²⁵ (4)

¹ Mal 51 (p. 39 f.). ² Mal: jalā maya. ³ Mal: joti°. ⁴ Mal: vala. ⁵ Mal: sã°. ⁶ Mal: maṇar°.

¹ Mal 19 (p. 12 f.); Pu 4 (p. 4 f.); Pu⁴ 5 (p. 6 f.). ² Omitted in Mal. ³ LR: nārāyena°. ⁴ LR: svotā. ⁵ Mal: cakrara. ⁶ Mal: josya. ⁷ Mal, LR: śaṃkha. ⁸ Mal: pusya. ⁹ Mal: si°. ¹⁰ LR; Pu: maṇi. ¹¹ Mal: hanātayā. ¹² Mal: pāmsaha. ¹³ Mal: kokhāsyata hayātū lasihīyā māla prabhūjū, instead of: galasa ... prabhuju. ¹⁴ LR: daye. ¹⁵ LR: voyā. ¹⁶ Pu: daraśana. ¹⁷ Whole v. missing in Mal. ¹⁸ LR: -jaye-. ¹⁹ LR: bhāskra. ²⁰ Mal: jayabhāskara malla jūjū, instead of: śrī ... Malla. ²¹ LR: cavu°; Mal: caukhaṇḍra. ²² LR: rāje. ²³ LR: lāye. ²⁴ LR: phayekā. ²⁵ LR: nārāyena°; Mal: bhaya kāva nārāyaṇajū, instead of phayakā byu nār°.

15¹

Sudāmāya lika Nārāyaṇa
thira gana saṃsāra² yā:hma³ ((R))

chahmayā mūlasa ghasa punā tala tiri⁴
chahmayā dulisa⁵ bharosā
chahma baphalāyā⁶ bhvātalana asahala
chahmayā jalakasi-lāsā⁷ (1)

chahmayā jāsa ghyelana⁸ asahala
chahmayā va:⁹ bāpā nasā¹⁰
chahma baphalāyā⁶ hmutu¹¹ nāpa¹² khane thāku
chahmayā ekādasi¹³ āsā¹⁴ (2)

chahmayā khātāsa¹⁵ ajugati¹⁶ lāsā
chahmayā mālā¹⁷ svakaṃ lāsā
chahma baphalāyā⁶ dhigesana asahala
chahmayā¹⁸ bhutulisa bāsa (3)

chahmayā lasikala¹⁹ prāṇa uti tala tiri
chahmayā dathujina tala
chahmayā bhālata deba uti²⁰ tala
chahmayā lvātu lvānā: bāla (4)

Lokanāthayā bālakhana²¹ Śrīnibāsa²² Mallan cina
kali kṣeparapa thva²³ dina
caraṇasa sebālope²⁴ dibya-dhyāna²⁵
thva deha ma siva na²⁶ sila (5)

16¹

sundara bibhūti² busā Gaurī khava khe tasā
sadāna vasayā gaya thusā
Nandī Bhindī nihma pāsā trīsūla³ ḍamaru jvasā
śirasa mukuṭa⁴ luyā pusā (1)

¹ Mal: 9 (p. 6); Pu 5 (p. 5 f.); Pu⁴ 6 (p. 7 f.). ² Mal: saṃsārayā. ³ Mal: jū.
⁴ Mal: tiri. ⁵ Mal: duli se. ⁶ Mal: baphulāyā. ⁷ Mal: jala kasi lāyā nārāyana°. ⁸ Mal: ghyelana. ⁹ Missing in Pu. ¹⁰ Mal: vābāpānasā, instead of va: bāpā nasā.
¹¹ Mal: mhuti(ṃ?). ¹² Mal: nāpaṃ. ¹³ Mal: °daśī. ¹⁴ Pu: āśā. ¹⁵ Mal: °ūsaṃ. ¹⁶ Mal: aja bhuti. ¹⁷ Mal: mālā. ¹⁸ Mal: chahmasiyā°. ¹⁹ Mal: lasikalaṃ. ²⁰ Mal: uti uti. ²¹ Mal: bālakhanaṃ. ²² Mal: nībāsa. ²³ Mal: masi vana sila.
²⁴ Pu: sibā°. ²⁵ Mal: dibe dhyāna. ²⁶ Mal renders this l. as thva deha

^a Alternative form.

¹ Pu 45 (p. 62); Pu⁴ 51 (p. 74 f.). ² Pu: bibhuti. ³ Pu: °sūla. ⁴ Pu: muṭuka.

yasa gaji dhatūra nasā jatāna sapola hisā
hālayā jabhita jaṃsa⁵ tisā
dhuṃyā cheṃguli lāsā bālaka candrayā chusā
thāsa thāsa bhiṇa biyā tisā (2)

vosata jhiguli diśā jagatayā vahma pusā
tarahana meba ma du dhāsā
bhagatajanayā āsā phutaku aneka daśā
Tripura-asura jula syāsā (3)

bhāba bhagatina yāsā saṃsārayā nāma kāsā
molamāla galasa kva⁶ khāsā
hlākahmayā mana tasā va bināna ma du tasā
pure yāva ji manayā āsā (4)

17¹

Kālikā nagabālikā² chalapola jagata-uddhāra³ re (dhu°)

vacu⁴ supāca⁵ samāna śarīrasa⁶ vasata⁷ janikha dhuṃcheṃguli⁸
mola⁹ mukuta¹⁰ kavana cheṃhla¹¹ moti¹² jhalaka¹³ tayāva¹⁴ re (1¹⁵)
galasa naracheṃhla¹⁶ jaghanāsa(?)¹⁷ kvasa¹⁸ -hāra¹⁹ tala²⁰ bhiṇa²¹ moti²² re
khaḍga²³ khappara²⁴ śūli va²⁵ dabudabu dharalapu pyapā²⁶ lhāta²⁷ re (2)

nugala kuti kuti thayāna ātāputi²⁸ lhola²⁹ pyanaka³⁰ tutina³¹ re
raktabijahma³² saturi daityayā jubhanayāhma³³ hiphutina re (3)

atina bhayaṃkara³⁴ murati³⁵ vahmasayā³⁶ kuli tayā na³⁷ saṃ³⁸ phahana re
Bhūpatindrayā³⁹ manasa tana mana bhāba bhagati tayāva⁴⁰ re (4)

⁵ Pu: *jaśa*. ⁶ Pu: *ko*.

¹ Mal 21 (p. 13 f.); Pu 47 (p. 64); Pu⁴ 53 (p. 76). ² Mal: *kāli kālaka pālaka*, instead of *kālikā na°*. ³ LR; Pu: *jagatā°*; Mal: *jagata udhāra*. ⁴ Mal: *ocu*. ⁵ Mal: *supāy°*. ⁶ Pu: *salirasa*; Ma: *salilasa*. ⁷ Mal: *osata*. ⁸ Mal: *dhuṃcheṃguli sājaga hila yā re*. ⁹ Mal: *molayā*. ¹⁰ Mal: *matukasa*; LR: *makutasa*. ¹¹ Mal: *chelaśa*. ¹² Mal: *motiyā*. ¹³ LR: *dhal°*. ¹⁴ Mal: *tayā o°*. ¹⁵ Mal inserts a *jaya* between each v. and the refrain. ¹⁶ Mal, Pu: *°chela*. ¹⁷ Mal: *gajana osa*; Pu: *gajana vasa -*; LR: *gajana vosa*. ¹⁸ Mal: *kosa*; Pu: *-kvasa*; LR: *mosa*. ¹⁹ Mal: *hāla*; LR: *dhāra*. ²⁰ Mal: *ṭala*. ²¹ LR: *bhisye*. ²² Mal: *moṭi bhinare*, instead of *bhiṇa moti re*. ²³ Mal: *kharga*. ²⁴ Mal: *kharpara*. ²⁵ Mal: *saṛila*, instead of *śūli va*. ²⁶ Mal: *pekā*; Pu⁴: *pyakā*. ²⁷ Mal: *lhāhātina re*. ²⁸ Mal: *ati puti*. ²⁹ Mal: *lhāla*. ³⁰ Pu: *pyana ka-*; Mal: *-penaka-*. ³¹ Pu: *°tina*. ³² Mal: *rakta bijamha-*. ³³ Mal: *jubhanamhayā*. ³⁴ Mal; Pu: *bhayakara*. ³⁵ Mal: *murūti*. ³⁶ Mal: *vasa mhayā*. ³⁷ Mal: *tayāna kulisa*, instead of *kuli tayā na*; Pu: *kuli tayāna*. ³⁸ Missing in Mal. ³⁹ Mal: *bhu°*; Pu: *bhūpatimdyā*. ⁴⁰ Mal: *tayāo*.

^a Mod. ^b = *tayāo*.

18¹

rakṣā yāihma śrī-Guhyakālī²
 sebaka yāya mate kaṃkāli
 kaṃkālina kacamaca yātasā
 hākana³ hāle māli (1)

bhūtayā saṃ jā kuli kuli
 āpā āpā naya⁴ phu guli guli
 tiṃ jaka tiṃ hnuyā: pyākhana huihma
 kavam kaṃkāli (2)

joginī betāla guli guli
 nāgayā tisā uli uli
 duṣṭabuddhi daityayāta⁵
 khaḍgana⁶ pyam daṃka pāli (3)

saṃgrāmasa⁷ syāta guli guli
 bākī dakva bise vana suli suli
 khaḍḡa⁸ jvanā:⁹ digi digi khanā:¹⁰
 daitya¹¹ syāihma kālī (4)

Kālīm krpā taya māli
 ma talasā Caṇḍidāsa¹² hāli
 kara jori binati śaraṇa ji vayā
 chigu tutipāli (5)

19¹

Bhabāni thugu dukha phutaki nanānaṃ (dhu°)

bālakayā janmasaṃ² du bika ji pāpasa re
 svaye tela³ karuṇā-mikhāna bhabāni (1)

jana dhana bhā:lapāva juyā⁴ adharmasa re
 ajñāniyā mana pure yāva bhabāni (2)

yāye ma phu chi bhajana hnihnichiyā dhandāna re
 vana yo ji śarīra⁵ ganāva bhabāni (3)

caraṇa śaraṇa biva chi pāli nipāyā kvasa⁶ re
 ma te⁷ taye⁸ tākāla vānā na⁹ bhabāni (4)

hlākahma ji bālakayā āsā jula chi chahmayā re
 chi binānaṃ ma du jita sahāya bhabāni (5)

¹ Pu 6 (p. 7 f.); Pu⁴ 7 (p. 8 f.). ² LR: -guhye°. ³ LR; Pu: °naṃ. ⁴ LR: naye. ⁵ LR: daityey°. ⁶ LR: khadag°. ⁷ LR; Pu: °grāma. ⁸ LR: khadaga. ⁹ Pu, LR: jonā. ¹⁰ Pu, Pu⁴: khānā. ¹¹ LR: daitye. ¹² Pu: caṇḍi°.

¹ MS. ² MS: jaramasaṃ. ³ MS: tyela. ⁴ MS: juye. ⁵ MS: sa°. ⁶ MS: kosa. ⁷ MS: tyā. ⁸ MS: taya. ⁹ Or: vānāva, instead of vānā na.

20¹

kāva² rājā śrī-Bhīmasena biva baradāna (dhu°)

KARamasā daibana cose hala thva³ bedanā⁴

KHANāva⁵ ji manasa abhimāna

GAthinahma bidhātāna GHAlakala uvālana

ŌAna⁶ yo ji uinī samāna (1)

CALāsana gyāva mana dukhayā khañ lu maniva

CHA hnu hnāpā tolate thva prāṇa

JANama chu prayojana JHAKarā māyāna kena

ŌAne⁷ ma phuta jasa guṇa (2)

TAYa doṣa suyāta niṃ hlāya gohmasayāta

THAva karamasa ma bhināva

DAibayā⁸ nirdayāna DHAna khane ma dayāna

NARakasa janma jula āva (3)

TAPa japa yāya mana tapa lātaketa

THAva the thamana bhā:lapā na

DAYake tuṃ bhālapāva DHAnasa tu tayā mana

NAYā the ma nena thva dhandāna (4)

PARatara sose⁹ jina paraloka oneyāta¹⁰

PHAYāthe jatana niṃ yānā

BANijāla-janamasa BHAMalapā juyā mana

MA du jita jaśa guṇa (5)

YAThe yānā jatanana ma kava gathe hana

RAñsa¹¹ buva ghāṃsa the ji nyana

LAñsa hitu hiva mana VA yāya he ma siyā jina

ŚARīra ji nhnihnichiyā hīna (6)

ṢACi mvāya janamasa aneka cintalapā

ṢAPanā khanā the jaubhana

HAṭhayā¹² chu prayojana KṢAMā-bhāba tiva mana

thva saṃsāra asāra siyāva (7)

jagata-saṃsārana sumalapā Bhīmasena

thva jugasa ma du chi bināna

hlākahmayā tana mana niśi-dina chi caraṇa

tela kṛpā garība khanāva (8)

¹ Pu 25 (p. 27 ff.); Pu⁴ 29 (p. 33 f.); the capital letters indicating the alphabet are not marked in Pu and Pu⁴. ² LR: *kāvo*; ³ LR: *tho*. ⁴ Pu: °na. ⁵ LR: *khanāvo*. ⁶ LR: *nyena*. ⁷ ñane here used in the sense of nane. ⁸ Pu: *daibayā*. ⁹ Pu: *svase*. ¹⁰ Pu: *vane*°. ¹¹ Pu has the correct form *lañsa*, but the form to be expected here is *rañsa*. ¹² Pu: *hatayā*.

21¹

bayari-hma phutakāva Bhīmasena rasana bijyāka (dhu°)

vala evana vahma dika pūjā phaya li ma lāka²
guṃguli dhūpāya kuṃṃna dakva bhū³ nasvāka (1)

aneka bājana thākā: nyanā evane va ma chuka
vā hnyayāva kaṭaṭaṭaṃ raṇasa du bvāka (2)

heguli mikhā kase tamana puliṃ evāse
ātāpāti pi kayāva duśāsana syāka (3)

va ti ma du balalāka hi tvanāva⁴ ati gāka
lvāka-thāsa phacina mi cyāka (4)

dhuṃ kisi kalaṃ kāse siṃhahma⁵ yākuṃ pyāse
sala catā vāse sana ana su ma gyāka (5)

mokṣa ji svahmana lāka phayāthya binaya yāka
chi pāli nipāyā kvasa⁶ biva jita bāsa (6)

22¹

Gaṇapati² deba bhajalape svava svava sadāna (dhu°)

Airābata-kisi-khvāla cvāpu-una-sundara
Bāmana theṃ bāgala mikhā jā svagala (1)

thāsa thāsa nāga-tisā bāghaṃbar nāsā
pā laina madhi josā gasā bhatiyā nāsā (2)

gaṇayā nāyaka dhāla pūjā hnāpā³ kāla
bighana bipatti⁴ dūra bila siddhi-phala (3)

paṃca dubāla jula Nepālasambatasara
kara jori bāraṃbār Biśvahaṛṣana hlāla (4)

23¹

sadāṃ Śāradā chī nāsī pādukāyā
aneka prakāraṃ namaskāra dhāyā
dako śāstrabidyā bio chiṃ nanānaṃ
jitaḥ² chiṃ kṛpānaṃ bio buddhijñānaṃ (1)

¹ Pu 7 (p. 8); Pu⁴ 8 (p. 9 f.). ² Pu: *limalāka*. ³ Pu: *bhu*. ⁴ Pu: *tonāva*.
⁵ Pu: *siṃhama*. ⁶ Pu: *kosu*.

¹ Pu 41 (p. 58); Pu⁴ 47 (p. 71). ² Pu: *gana°*. ³ Pu: *nhā°*. ⁴ Pu: *°pati*.

¹ Pu¹ 41 (p. 59 f.). ² Metri causa for jita. ³ Pu¹: *deba*. ⁴ Pu¹: *yāta*, but the

chigūli mahātmye samudrapramāṇe
 anekai kabīndrai ma phu pāra one
 Surendrādi-debam³ chike bhakti yātā⁴
 muni Byāsa yogī dakoyā chi mātā (2)

atī bhīna mūrtī tuyū phaṭkirī⁵ them
 chi khvālyā prabhābam puhnīsyā śaśī them
 kalācandramā chī śire svāna ho them
 mikhā chī samānam ma dū bānalākā⁶ (3)

musūhūñ hnīlāyā prabhā candra hnīlam
 nipā kuṇḍalam sūryayā teja gelam
 gale motiyā mālanam bānalākā⁶
 saphū akṣamālā jvase bena⁷ thālam (4)

sadā haṃsayā hme chigū pāli dīlam
 tuyū bastra lūyā tisā 'neka tīlam
 dako lokayāke hmutūsam chi dīlam
 athem Bākabānī dhakam nāma sīlam (5)

dako kinnarī apsarā chī lukhāsam
 hnitham nṛtyagītādi yānā hathāsam
 mṛdamgādi bājā thva mīsenā thālam
 timīti-tilandhādi rāgādi dhālam (6)

muni Nārādādiṃ phako stotra yātam
 kṛpāpūrṇa dṛṣṭiṃ bilā 'neka śāstram
 ma phū chī bakhānam jīnam yāya mālam⁸
 gulī nona vātam ulītam chi nāmam (7)

Śibā Bhārati Śāradā Bākabānī
 Jagadrājñīnī⁹ Biṣṇuśaktir¹⁰ Bhabānī
 chike bhakti yāse thathe stotra yāyū¹¹
 thvamham bhā:lapāgū dako pūrṇa lāyū¹² (8)

nigū gūñ dathūsam chi tānā mitīsam
 kuje (?) pauṣa kṛṣṇaḥ tithī aṣṭamīsam
 thuti bipra Lakṣmīsunandāna¹³ bonā
 jitaḥ siddhi bidyā chi pālīsa phoñā (9)

metre requires yātā. ⁵ Pu¹: phat°. ⁶ Pu¹: °lāka; cf. n. 4. ⁷ Pu¹: bane. ⁸ Pu¹: māla; cf. n. 4. ⁹ Pu¹: jagatrā°. ¹⁰ Pu¹: biṣṇu śaktir. ¹¹ Pu¹: yāyu; cf. n. 4. ¹² Pu¹: lāyu; cf. n. 4. ¹³ Metri causa for °sunandana; Pu¹ has °dana.

24¹

Kacchapāla-parabata² cosa basalapā dila vasa
Amitābha³ śire⁴ tase dhyāna (1)

aruṇayā barṇa⁵ vasa⁶ hīrāmotī mālā hmasa
jājvalyamāna⁷ vasa⁶ thika (2)

lokasenam⁸ phvana⁹ vala dhayāguli bila china¹⁰
jita chatā prasanna juye mālā (3)

svava svava ji pāpiyā khvāla cāhnam¹¹ Nekhu hāla them¹² hāla
ānandādi lokeśvara deba (4)

śārīrasa¹³ thva¹⁴ byādhinam¹⁵ pīralapā cvanahmasa¹⁶
mr̥tyukāla tare yānā biva (5)

ane ane baidya¹⁷ kyanā¹⁸ nānā upacāra¹⁹ yānā²⁰
ma²¹ gyala²² yo jita upakāra (6)

cāhnam²³ hnina²⁴ sumalapā vasayāke²⁵ bhakti²⁶ yānā²⁰
ji khanāva²⁷ dayā taye mālā (7)

thugu duḥkha phutakīhma²⁸ chalapola chahma²⁹ jaka khanā³⁰
āśāna vayā³¹ chi bharosāna (8)

ajñāniyā³² abatāra nṛpati³³ śrī-Jayabīra³⁴
śrī-Jayaparakāśa³⁵ Malla (9)

hlāka-hmayā³⁶ deha datale mihmasayā prāṇa cvatale³⁷
svaya³⁸ tela karuṇā sudr̥ṣṭina (10)

25¹

kapatīyā māyāna kenya he rāmā (dhu°)

hnyavasa ji² donyā chi pālī³ ma jonyā sukhayā rasa tu lenyā
lobhasa du binyā⁴ thira tāse conyā Jamayā pāsa ma khanyā (1)

¹ Pu: 8 (p. 9); Pu⁴ 9 (p. 10 f.).

² LR: kacche°.

³ LR erroneously °tāma.

⁴ LR: *silē*.

⁵ LR: *barana*.

⁶ LR: *vosa*.

⁷ LR: *jājole*°.

⁸ LR: °*syenam*.

⁹ Pu, Pu⁴; *phona*; LR: *phana*.

¹⁰ LR: *chinam*.

¹¹ Pu: *cānh*°; LR: *cāhna*.

¹² LR:

the.

¹³ LR: *śaril*°.

¹⁴ LR: *tho*.

¹⁵ LR: °*na*.

¹⁶ Pu, Pu⁴; *conamhasa*; LR:

conahmasam.

¹⁷ LR: *baidye*.

¹⁸ LR: *kyenā*.

¹⁹ Pu, Pu⁴; LR: *upakāra*.

²⁰ LR: *yānam*.

²¹ LR: *mo*.

²² LR: *gyela*.

²³ Pu⁴: *cānham*.

²⁴ Pu⁴: *nhinam*;

LR: *hnina*.

²⁵ LR: *vosa*°.

²⁶ LR: *bhagati*.

²⁷ LR: *khanā*.

²⁸ Pu, Pu⁴:

°*imha*.

²⁹ Pu, Pu⁴; *chamha*.

³⁰ LR: *khanam*.

³¹ LR: *voyā*.

³² Pu, Pu⁴:

agniyā; LR: *aganiyā*.

³³ LR: *nipati*.

³⁴ LR: *-jaye*°.

³⁵ LR: *-jaye*°.

³⁶ Pu,

Pu⁴: *hlākamhayā*.

³⁷ Pu, Pu⁴; LR: *col*°.

³⁸ LR: *soye*.

¹ Mal 1 (p. 1).

² Mal: *jī*.

³ Mal: *pālī*.

⁴ Mal: *tu donyā*.

⁵ Mal: *hitana jī*.

hita ji ma(?)⁵ kanyā hnasasa ma thanyā āva nugala ma chinyā
anārya⁶ manana limala ma khanyā ma khu la lapusa du binyā (2)

purāṇa ādina tantra mantra japa tapa daka jina⁷ bonyā
hnihnichiyā⁸ dina khiuṃ juse vana chi nāma kāya ma lānyā (3)

aneka bidhina⁹ narayā patina Malla¹⁰ Mahindrana¹¹ hlānyā
chu yāya dāsina(?) chemā(?) ji² pāpiyā Kṛṣṇayā dāsanam hlānyā (4)

26¹

upamā chu taya khvāla² lamkha śobhā palesvāna
hlāva chana hmutusisa gvāla-tina jita phola (1)

lasikalā³ khanyāva samālasa sapa: bosya tayā
hlāva chana hninasa phuta⁴ candramāyā maya (2)

Lokanāthayā bālakhana Śrinibāsa Malla cinā
surapati biva hāku gahalayā lana (3)

27¹

mayanā uti² tāyā Lachimī uti tāyā
bahilisa bosa tayā Taleju debacā tuṃ tāyā (dhu°)

va he maiyā gvāli jā bānalāka
nakatini polāgu³ kherṃkholā tuṃ tāyā (1)

va he maiyā pilāko bānalāka
nakatini khānāgu tusicā tuṃ tāyā (2)

va he maiyā khanapā bānalāka
nakatini thanāgu phomgacā tuṃ tāyā (3)

va he maiyā bayatū jā bānalāka
nakatini chināgu dalūcā⁴ tuṃ tāyā (4)

va he maiyā tutu jā bānalāka
nakatini thanāgu ja:dhumcā tuṃ tāyā (5)

va he maiyā vā jā bānalāka
nakatini polāgu³ dhāleguli tuṃ tāyā (6)

va he maiyā netā jā bānalāka
nakatini chunāgu kherṃhocā tuṃ tāyā (7)

⁶ Mal: anārī. ⁷ Mal: jina. ⁸ Mal: nhinī chiyā. ⁹ Mal: bidhina. ¹⁰ Mal: mala. ¹¹ Mal: mahin°.

¹ Mal 10 (p. 7). ² Mal: khyāle. ³ Mal: °kala. ⁴ Mal: saphuta.

¹ Pu 39 (p. 56); Pu⁴ 44 (p. 65 f.). ² Pu: ti. ³ Pu; Pu⁴: pom°. ⁴ Pu⁴: dhalu°.

va he maiyā mikhā jā bānalāka
nakatini thvayāgu palesvām tuṃ tāyā (8)

va he maiyā khvāla jā bānalāka
nakatini luvagu candramā tuṃ tāyā (9)

28¹

nānī maiju sapala bānalāka nakatini tulāgu katucā them (1)

nānī maiju sihnala bānalāka nakatini lulagu candramā them (2)

nānī maiju pilāko bānalāka nakatini valagu barṣā-tusi them (3)

tuti silā lusi dhyānā ala tayā nakala kayā (4)

nānī maiju lo:vanāpugu sapanāsa khanahma them (5)

29¹

hāya hāya sundarī² tiriya cha gana nāpa lāya (dhu°)

pūrbiyā doriyā re lyāseyā pūrbiyā doriyā re

pūrbiyā doriyā re sajjanī kutiyā gāi³ re

ma soyā⁴ lana ma siyā re (1)

sihnajā ma bāla re lyāseyā sihnajā ma bāla re

sihnajā ma bāla re sa-bvāñy⁵ (?) apāla re

gathina kapāla misāyā samhāla re (2)

pakali-sapala re lyāseyā pakali-sapala re

pakali-sapala re uphola niphola re⁶

laona-jiphola-svāna jā chaphola re (3)

sihnajā phatālā re lyāseyā sihnajā phatālā re

sihnajā phatālā re⁶ mikhāsa ajala re⁶

ohmayā nakala kane ji ma sayā re (4)

bāgali lanayā re lyāseyā bāgali lanayā re

bāgali lanayā re⁶ abali puliyā re⁶

culyā jā ohayā mukhuli luñyā re (5)

chitayā patāsi re lyāseyā chitayā patāsi re

chitayā patāsi re⁶ tukicā guliya re⁶

maichu ohayā hlākahma lyāseyā re (6)

¹ Mat 120 (p. 106 f.).

² Mat 29 (p. 28 ff.). ³ Mat: surpdhari. ⁴ Mat: gāi. ⁵ Mat: svayā. ⁶ Mat: sa puya. ⁷ Missing in Mat.

30¹

rasikala² nāse³ mikhā maiṃcā vāyo thana bhatīcā (dhu°)

camcala⁴ misācā candramāyā khvālacā⁵

bipulina bānalāka thva⁶ sapa:cā

tinikhātayā lanacā punachityā patāsīcā

janikhayā dyāpulisa pulanālacā (1)

pathamayā iṣṭacā manana matenācā⁷

ghasa punā cupā nayā taya⁸ bahacā

rasikala kothācā pathiṃ hinā khātācā

macākhācā ma dutale dene⁹ bahacā (2)

rasikala lyāsecā sihnājyāyā bhalicā

pyahnu¹⁰ khuhnu¹¹ nvāke baha thva⁶ lyāsecā

bhaṃgabhiṃga lākacā khvāla ati sundarīcā¹²

dene⁹ dhakā: solā¹³ onāṃ¹⁴ nāti tīcā (3)

31¹

Caṃchimicā² chana gathe hnelana³ ma cāyā (dhu°)

ati bhinakagu cisvāna kanthayā⁴ dune holagu svāna

kāse chuka ma du thvase chuka ma du svāna jhvāla juyā phuta

Caṃchimicā chana gathe hnelana³ ma cāyā (1)

simāsa sayāva cona ati bhina hninaphala

kāse nava sunāna ma du biṣa uti jula

Caṃchimicā chana gathe hnelana³ ma cāyā (2)

nānāraṃga svānayā bāsa sugandha juyāva cona

bhavarāyā bāsa ma du jhvāla juyā phuta

Caṃchimicā chana gathe hnelana³ ma cāyā (3)

lāhā pona ma oyā⁵ hmicā pona ma oyā⁵ māi

khāpā dhigidhigi yānā

Caṃchimicā chana gathe hnelana³ ma cāyā (4)

pakhā pulā oya⁶ lā jhyālaṃ gayā oya⁶ lā māi

khāpā dhigidhigi yānā

Caṃchimicā chana gathe hnelana³ ma cāyā (5)

¹ Mat 43 (p. 42). ² Mat: *la°*. ³ LR: *nyāse*. ⁴ LR, Mat: *°cara*. ⁵ LR, Mat: *°racā*. ⁶ LR: *tho*. ⁷ LR: *matyen°*. ⁸ LR: *taye*. ⁹ LR: *dyene*. ¹⁰ Mat: *pyanu*; LR: *pyehnu*. ¹¹ Mat: *khunu*. ¹² Mat: *sundha°*. ¹³ Mat: *svara*; LR: *sora*. ¹⁴ LR: *vonām*.

¹ Mat 68 (p. 72 f.). ² Missing in Mat. ³ Mat: *phelana*. ⁴ Mat: *kaṃthayā*. ⁵ Mat: *vayā*. ⁶ Mat: *vaya*.

32¹

gumāna khañ chatā hlāya ma te re maiju gumāna khañ (dhu°)

hitu hinā tyācā sapa: hnātikāsa hāku sihna:

nīlaramgayā vacusvāna khvāle kva svava² re maiju (1)

punichityā patāsi sāthanayā lana maiju

bhulāy-gāyā³ domgā kenā: hekā yani so maiju (2)

tutisa pāyo: maiju lāhātisa⁴ luñyā culyā

akhabariyā aṃgū kenā hekā yani so maiju (3)

hmicāsa aja:salā battāsa sihna: maiju

halabiyā hnāyakam kenā: hekā yani so maiju (4)

sahmā: yāya kakicā simca phāya natū maiju

tulakāyā sacikā kenā: hekā yani so maiju (5)

33¹

chimi māma gyānāpu chimi abuju tyāṃgrāpu²

cha chahma atina yayāpu (dhu°)

gācotam gvāli pū patāsinam pāli pū

chunā vala campāsvāna khvāla bāpā pū (1)

sapala ji seni³ sihnala ji huyi⁴

jimi māmanam jita: nvāi hnām (2)

sihna: yāta cha suki lanayāta ni suki

samālayā mula jula nyā suki hnām (3)

34¹

va chu galli thva chu galli Makhamtvāyā galli re

Pānabatī maiyām hnyānā va:gu simkhvā kiyā kalli re (dhu°)

hisidu hāi kalli yāgu tārā tārā sala re

jigu mana lākā: cha lā suru suru vana re

āse re āse māyājāle lākā: re

vane ma te pulu pulu khvāla jaka svayā: re (1)

gācā jula paṃcaramgi dhāmcā chaṃgu guli re

svava lise svaya ma gā: guli cha nakalī re

sva: them ma sva: them evamka svayā evanigu² bāni re

gathe lo:maṃke jinam khaneva hnligu³ re (2)

¹ Mat 107 (p. 99 f.). ² Mat: *sova*. ³ Mat: *bhulāgāyā*. ⁴ Mat: *lāha°*.

¹ Mat 117 (p. 105). ² Mat: *°pū*. ³ Mat: *senī*. ⁴ Mat: *huyī*.

¹ Mat 123 (p. 107 f.). ² Mat: *°nīgu*. ³ Mat: *°līgu*. ⁴ Mat: *cone*. ⁵ Mat: *kyana*.

svām musukā: them chanam musu musu hnīlā: re
ghala byakum cyānā va:gu ati hisidugu re
kelehana mikhā kanā: mana hare yāta re
gathe yānā evane⁴ ji na piratina kena⁵ re (3)

35¹

Rājamatī kumatī jike va:sā pirati hāya² bābā Rājamaticā
Rājamatī ma bila dhā:sā Kāśī vane³ tela bubā hayā byu Rājamaticā (1)

sañ dhā:sā kuli kuli mikhā dhā:sā bālā bālā
Sakvamiyā⁴ hmyāyamacā⁵ lā

khvā: dhā:sā tuyū khvā: khvāle niga: tī du

Tāhānaniyā Rājamaticā (2)

kheñkholā dhyākve dam pasa:-baji dhū dam Rājamatī bhulusulu dam
Rājamatī gana du Itumbahāle chahma du hayā byu Rājamaticā (3)

hnāpā va:hma⁶ Tahrithakum lipā va:hma⁶ Cihrithakum
vayā⁷ lipā Rājamaticā

Tahrithakum ma yo jita: Cihrithakum mile ma jū

Rājamatī byāhā yānā byu (4)

Tahrithakumyā tāyo: du Cihrithakumyā pāyo: du Rājamatiya bijakani du
bijakani maruhma kalā: jita: ma yo bubā hayā byu Rājamaticā (5)

Tha:neyā Thām̐hiti Ko:neyā Kohiti

bice lāka Maruhiti

Maruhiti la: kā: vanam tago: lom̐hate luphim hānā:

Rājamatī thasa: pāla hnām (6)

tisānam tiyakā: Gujarātī puyakā: Rājamatī byāhā yānā byu

Rājamatī bila dhā:sā Kāśī vane ma khu bubā hayā byu Rājamaticā (7)

36¹

māyā re ratna ji nam² cham̐ke māyā (dhu°)

cham̐ lā nanī baji hlula cha pvākala jita: bila

māyām byūgu svakam³ baji nam mākuse evana re ratna

ji nam² cham̐ke māyā (1)

hmigayāgu sapanāsa chava jiva jula dhakā:

jurujāru danā: jinam̐ javam̐ khavam̐ svayā re ratna

ji nam² cham̐ke māyā (2)

¹ Mat 144 (p. 117 f.). ² LR: hāye. ³ LR: vone. ⁴ LR: sakvom°. ⁵ LR: hmyāyem°. ⁶ LR: vohma. ⁷ LR: voyā.

¹ Mat 145 (p. 118). ² Mat: jinam̐. ³ Mat: sokam̐. ⁴ Mat: kṛṣṇa. ⁵ Mat: rāma.

ma du hīrā ma du jyāna ma du kṛṣṇā⁴ ma du rāmā⁵
 svayā svayā them mana jigu jula re ratna
 ji naṃ² chaṃke māyā (3)
 māmam bila mahri chapā bubām bila dhyabā niga:
 bachi bachi ine dhakā: vavā re ratna
 ji naṃ² chaṃke māyā (4)

37¹

tata:go:gu bhimpū bājyo: vane dhumkala
 dhana mayaju pihām vava ma tya: ni lā (dhu°)
 āśākuti khvālam guli svaya lam lam
 chako: jhyālam svaya chaṃ ma jyū ni lā (1)
 bāhrāy evane them cha evaṃ evanīgu gana them
 thuli khañ na hanā haya chaṃ ma jyū ni lā (2)
 evaṃ evaṃ chaṃta piyā: hnāyapaṃ natukhaṃ phāyā:
 Kanaphatā² juya ji māli na³ lā (3)

38¹

halabiyā hnāyakam data svaihma ma du ni pāsā (dhu°)
 kothā-jolaṃ phukkam data bhutū-jolaṃ phukkam data
 dakko bastu chyalihma ji suṃ he ma du² ni pāsā (1)
 hnine anenepiṃ khanī cāhnaṃ hmagase ipiṃ he hmanī
 sadām tha:hma dhāihma³ jita: chahma he ma du² ni pāsā (2)

39¹

pyākhana huyā the² nyāsi vane savahma huṃ va:hma lyāsecā (dhu°)
 khvāla-una hyāuṃcā palehala mikhācā
 kapālasa tinā tala hyāu sihna:cā
 sapalasa chuse tala dhālepativānacā
 ma svayā³ the svayā hala bāga: mikhācā (1)
 lāhātisa culyācā galapatasa tāyo:cā
 hnāyapanasa dava bāna luñyā mukhu:cā
 phise tayā lanacā nuga: bachi ma hnyaṃcā
 ma chinā the chinā vala tutipālicā (2)

¹ Mat 150 (p. 120). ² Mat: kānaphattā. ³ Mat: māliṃa.

¹ Mat 151 (p. 121). ² Mat: maru^a. ³ Mat: dhāyahma.

^a Mod.

¹ Mat 75 (p. 80 f.). ² Mat: tha. ³ Mat: so°. ⁴ Mat: so.

chatuhmayā thātacā sva⁴ ti tika bānacā
 ji manayā rasa ma syū chu lyāsecā
 yāya ma te ghasicā ji ati saramacā:
 nayā tayā gvālatina kāyu netā:cā (3)

40¹

nuyo sakhī gupatana phire² (?) yānā svaya (dhu°)

śrī-pamcamīyā deba Sarasvatī māju
 phala bila³ vasase(na)⁴ lājyā thājyā sayake (1)

nānā loyā tvākasvāna biya gvahmayāta⁵
 su puruṣa ma khanāva uyinī⁶ the nēna⁷ re (2)

lāle svāle jāo ghāsa pāta cula⁸ sva
 svale svale sakalasa⁹ ritu ati hila re (3)

jhaṃgala¹⁰ susalana jula jita nēnā
 kokilayā sva la nēne manasa dhāla re (4)

gucosa¹¹ si jāo svaye mana ma du thira
 saha yāye ma jio mana basanta caṇḍāla re (5)

sakala sukhelana¹² attara-lepana¹³
 tava hnuchim¹⁴ ma du jita jaubhana ji khele re (6)

dhairaja¹⁵ yāo chana basanta-hūrisa
 dāsa Tulādhara na¹⁶ khe binatina svaye re (7)

śrī-Bhūpāendra¹⁷ Malla¹⁸ dharama sadāna
 sumarapā vasa¹⁹ guṇa²⁰ jagata-uddhāra re (8)

41¹

citta tase kane sakhī dhanya upāya
 va puruṣa mukha-darasana gathe yāya (dhu°)

samaya basanta-ṛtu manasa udāsa
 thathina belasa vasa paradeśa bāsa (1)

¹ Mat 5 (p. 4). ² Mat: phale. ³ Mat: birao. ⁴ Mat: sasc. ⁵ Mat: gohma°.

⁶ Mat: °ni. ⁷ Mat: nyana. ⁸ Mat: cola. ⁹ Mat: sakarasa. ¹⁰ Mat: °gara.

¹¹ Mat: °cora. ¹² Mat: °erana. ¹³ Mat: attara repa. ¹⁴ Mat: hūchim.

¹⁵ Mat: dhairaja. ¹⁶ Mat: tolādhara. ¹⁷ Mat: bhūpāendra. ¹⁸ Mat: mala.

¹⁹ Mat: osa. ²⁰ Mat: guna.

bhamara hālā vala jilasvāna juka
kokilayā sala nyane manasa ma chuka (2)

lālya svālya apamāsa buñ hova khanyāva
hnihnichiyā² ji sarīla vana yo ganyāva (3)

Malaya-phasana hmasa yasana the dika
adhika³ chu hlāya pāsā candramā ma hika (4)

hlākahma⁴ Lachimiyā svāmī Pārthibendra hlāya
gohma⁵ o gulisa helā vahma⁶ va na lāya (5)

42¹

thava cheñsa taya ma te lami āmāju mele biyā chvava² hnām (dhu°)

lyāse ji juse vala taya ma phu ji nugala
thava mana thamanañ ciya ma phu hnām
purūṣa ma du jita mana citta taya gathe
jaubhana khelalape ma du hnām (1)

ma lu mane ma phu jinām gathe saha yāya thani
naya mana ma du thva dhandāna hnām
ma chunāpu jula dhakā: lāchi-phale evaṃ[va] vanām
mijaṃtasem gāco: jvanā yana hnām (2)

atara nasvāla dhakā: bila jita bahanisa
ji manasa thuyā tu tāyā hnām
sati khunu polā svayā³ bhoteco:yā lana jula
kapaṭana lāiva ma tāyā hnām (3)

ma siyāhma mijana nāpa biśvāsa yāya ma te
vane māla āmājuyā cheñsa⁴ hnām
bvanā⁵ biva āmājunam honakiva daibanam
ji karama gathe jui ma siyā hnām (4)

sihnājyā vane dhakā: bvanā⁵ yana āmājunam
cha mohala jyālā kayā bila hnām
vā pinā phasam pula lasikala prabhu lula
Kolakhu-debana honakala hnām (5)

¹ Mat 2 (p. 2). ² Mat: *hnini*°. ³ Mat: *adika*^a. ⁴ Mat: *hlākama*.

⁵ Mat: *goma*. ⁶ Mat: *vama*.

¹ Mat 36 (p. 35 f.). ² Mat: *chova*. ³ Mat: *soyā*. ⁴ Mat: *chesu*. ⁵ Mat: *bonā*.

^a Corrupt form of *adhika*.

43¹

jigu mana bvayakā ta:hma va he mijam̐ kha: mām̐ (dhu°)

puhnisiyā barta evanā Sengudeke vanā
tañyā kvasam̐² nāpa lā:hma va he mijam̐ kha: mām̐ (1)

maṅgalabārayā apasam̐ evanā Marudeke sebā yānā
gāco: jvanā: sālā ta:hma va he mijam̐ kha: mām̐ (2)

aṣṭamiyā barta evanā Cobhā:deke vanā
mikhā lvāka isrā yā:hma va he mijam̐ kha: mām̐ (3)

chapā khāpā cāyakā tala chapā khāpā tinā tala
ma svayā them̐ svayā evam̐hma va he mijam̐ kha: mām̐ (4)

44¹

beli yānā: bākhar̐ ja ma vam̐ ni sulu puyā sabada tāla
pithā vane tohala cinā bhāju nāpa lānā (dhu°)

chi jhāyu Bāgamati² snāna ji vane Guhyeśvari³
hnyāthe ma lātana lākā khvāla bhati svaya⁴ (1)

chi jhāyu Biṣṇumati⁵ snāna ji vane Bidyeśvari⁶
hnyāthe ma lātana lākā svāna chapho: biya (2)

java lāhāti kalali jvase⁷ khava lāhāti patāsi tha suse
ni khe nipu pilāko bvase⁸ vana lyāse nyākum̐ kāse (3)

hnātikāsa hāku sihna: kapālasa tārisvāna
chitayā patāsi sināva⁹ vana lyāse nyākum̐ kāse (4)

45¹

māyām̐² kyam̐hma Siṃtalicāyā mikhām̐ khvabi hāla yo mām̐ (1)

bhujiṃ lā:hma māyabilicām̐ so culubiyā: kala³ yo mām̐
Hijākhusi vasa: hyūhma mājubhatam̐ kyana yo mām̐
dyām̐ kve evanā ālu lyūhma Sukudājum̐ kyana ana
kaci lābhā hyāuṃ thom̐ jvanā: Siṃtali vana ana
sasi ālu cha puca: kayā lyūnem̐ ālum̐ kayakala yo mām̐ (2)

¹ Mat 152 (p. 121). ² Mat: *kosam̐*.

¹ Mat 116 (p. 105). ² Mat: °ti. ³ Mat: gujy^{°a}. ⁴ Mat: *soya*. ⁴ Mat: °ti.
⁶ Mat: bijy^{°a}. ⁷ Mat: *jose*. ⁸ Mat: *bose*. ⁹ Mat: *sināmha*.

^a Popular pronunciation.

¹ Mat 164 (p. 131). ² Mat: *māya*. ³ Mat: *culubiyā kala*. ⁴ Mat: *gathe*.

Hijākhusi-buñ thaum mamta ta:sim-bhājum pajanī yāta
 sāhūm linā: Sukudāju phārim pulā vana yo mām
 tāyo: tuki suike dhakā: hekā vaṃgu tā he data
 chu chu jula gathya⁴ jula sunām chuṃ he dhā:gu ma khuta
 pau naṃ chapau va:gu ma khuta Sukudāju naṃ va:gu ma khuta (3)

46¹

ji cvane² lāchikothā-jhyāle (dhu°)
 hma jaka siya dhuna natasuta maru ni
 na chaka: na tuse jhāla re gunnā dāju
 akhbariyā³ aṃgū chapā phvane e gunnā dāju (1)
 tāyala tukicā china jita bilasā
 hnāyapana damka du mundri re gunnā dāju
 akhbariyā³ aṃgū chapā phvane e gunnā dāju (2)

47¹

taya ma te ji duḥkha² yānā bhāju chi cheñ bvanā yañva hnām (dhu°)
 chiva jiva jula dhakā: nanikatakam sila bhāju
 śaramana pi svaya ji ma chālā hnām
 hnihnichiyā³ śire⁴ tase chi tu chi tu nāma kāse
 sadāna ji thava cheñsa cvane lā (1)
 ji evanā thava cheñsa hlāke hala bāraṃbāra
 mele chvayayāta khabu jula hnām
 chike ji ma khutasā bhāju gupata khañ byāya dhuna
 nanānaṃ ji chi cheñ bvanā yañva hnām (2)
 chana jā vāya dhāla jina chaṃta yane jula
 hnyathu nāpa mile juyā cvane phayu lā
 misāyā bāni ma bhiṃ lithu hnyathu lvānā juyu
 kalahanaṃ ji cheñ phuke ma du hnām (3)
 duḥkhaṃ khañ hlāya jina meba ma du chi binānaṃ
 tiva jita mana bacana biyā: hnām
 ati duḥkha jula thani dharma tiva bhāju china
 chu yāya karamayā khyāla hnām (4)
 chāya hatāsa cāyā yane jula chaṃta bvanā
 thava cheñsa cvane chana mana ma dusā
 chana māma bubāyāke loka paṃca khañ⁵ hlākāva
 lākhā-mahri biyāva yane hnām (5)

¹ Mat 133 (p. 113). ² Mat: cone. ³ Mat: °riyā.

¹ Mat 32 (p. 32). ² Mat: dukha. ³ Mat: nhinichiyā. ⁴ Mat: śihre. ⁵ Mat: kha.

48¹

nirabuddhi misājāti hāya (dhu°)
 nakva nāpa lānā bele atina sundara
 moha yāye re vāhā re vāhā
 dhakāva jina musuhuna hnīlāva re (1)
 bāya mana tala china bāyāna chu bāna
 gina vane re vāha re vāhā
 gina vane gina cvane² cvane² thāsa ma du re (2)
 svava prabhu svapuruṣa svayāna chu bāna
 lātālena re vāhā re vāhā
 lātale bhā:lape ma phu vānānaṃ³ li ma lāka re (3)
 yayā yathe tala china manayāta apayaśa chāya
 narapati re vāhā re vāhā
 narapati Pratāpa Mallayā subacana re (4⁴)

49¹

bhāju siyā meba ma siyā
 āśā chi he chahmasiyā
 sihnājyā onayā² lañ dāka ma siyā
 nugala chike tayā vayā hnām (1)
 yaubana nakoyā³ taruṇī ji juyā
 pusāmi ma dayakaṃ⁴ cone ma phayā
 bela jula kāmayā aceta ji juyā⁵
 thava mana thamam⁶ ciya ma phayā (2)
 daibana⁷ biyāyā jita⁸ thuyā kayayā⁹
 thuli chike jina dhayā hnām
 śobhā misāyā mikhā nigolayā¹⁰
 bāgola¹¹ mikhā¹² kane ma sayā (3)
 lanayā dune cona byāla nigolayā¹⁰
 chita biya¹³ dhakā: mati¹⁴ tayā hnām
 lasikala ji ma siyā taruṇī ji juyāyā
 mana ma va ni¹⁵ gohma¹⁶ mijanayā (4)

¹ Mat: 1 (p. 1); Pu 23 (p. 25); Pu⁴ 27 (p. 30 f.). ² Mat, Pu: cone. ³ Mat: vānā
 naṃ. ⁴ Missing in Mat.

¹ Mat 42 (p. 41 f.); Pu 30 (p. 36 f.); Pu⁴ 34 (p. 42 f.). ² Mat, Pu: vanayā; LR:
 vanayā. ³ Mat, Pu: nakvayā. ⁴ LR: dayek°. ⁵ Mat: juyāyā. ⁶ Mat: thama-
 naṃ. ⁷ Mat: debana. ⁸ Mat: jina. ⁹ Pu: kayā. ¹⁰ Pu, Pu⁴: °gvalayā.
¹¹ Mat, Pu: bāgala. ¹² Mat erroneously misvā. ¹³ Mat omits biya. ¹⁴ Mat,
 Pu: mati. ¹⁵ Mat: vaṃni^a. ¹⁶ Mat, Pu: gvahma. ¹⁷ Mat erroneously zina.

hmiga jina¹⁷ ma siyā thani jina siyāyā
 āva jina tolare ma phayā
 chi he¹⁸ dhakā:¹⁹ conāyā bharosā ma tayā²⁰
 manayā sukha bhoga davayā (5)

50¹

piratiyā puruṣana vānā ji tathala (dhu°)

jhāla yo Sadeśa² jula yo banabāsa³
 juyā ji mana ati bilāsa
 osayā⁴ caranasa⁵ cone ji ati rasa⁶
 juyā ji mana ati hatāsa (1)

manana bhā:lapā the⁷ ma tila⁸ daibana⁹
 tolatāva¹⁰ ona¹¹ o¹² puruṣa¹³ hnām
 tiriya tana mana¹⁴ ma bila¹⁵ daibana⁹
 honakiva¹⁶ ohma¹⁷ prabhu nanānaṃ (2)

hola yo jilasvāna¹⁸ atina bāsanāna¹⁹
 bhramarana²⁰ rasa kāya ma khana
 cāhnasa lu manāva²¹ conā ji yākatana²²
 khoyāva ji nugala ma china hnām (3)

cāhnam hninaṃ²³ sumarapā²⁴ Bhīmasena²⁵ debayāke
 osa²⁶ prabhu nanānaṃ thyanaka hnām
 manayā santāpana śarīra²⁷ ji ganā ona²⁸
 phuta yo thva juni sitina (4)

¹⁸ Pu: cheu, instead of chi he. ¹⁹ Pu: dhaka. ²⁰ Mat: manayā, instead of ma tayā.

^a = vaṃ ni.

¹ Mal 36 (p. 25 f.); Mat 48 (p. 48 f.); Pu 32 (p. 39 f.); Pu⁴ 37 (p. 46 f.). ² Mal: sadesa; Mat: samdeśa. ³ Mal: vanavāsa:. ⁴ Mal, Mat, Pu: vasayā. ⁵ Mal: caranasam:.^a ⁶ Mal: rasa:. ⁷ Mal: thya. ⁸ Pu: bila. ⁹ Mal: dayibana:; Mat: daibana. ¹⁰ Mal: tvala tāva. ¹¹ Mal, Mat, Pu: vana. ¹² Mal, Mat, Pu: va. ¹³ Pu⁴: śana. ¹⁴ Mal: mana:. ¹⁵ Mal: bile. ¹⁶ Mal: honakio. ¹⁷ Mat, Pu: vamha. ¹⁸ Mal: jila svāna:. ¹⁹ Mal: bāsanānaṃ:. ²⁰ Mal: bhavarana³. ²¹ Mal: °nāva:. ²² Mal: °tana:. ²³ Mat: cānahnina; Pu: cāhna hni°. ²⁴ Mal: sumalayā:. ²⁵ Mal: bhīmasayana. ²⁶ Mal, Mat, Pu: vasa. ²⁷ Mal: salila. ²⁸ Mal: vana:; Mat, Pu: vana. ²⁹ Mal: bhīmasayanayā. ³⁰ Mal: °na:. ³¹ Mat:

Bhīmasenayā²⁹ dayāna³⁰ jhāla yo ohma³¹ prabhu³²
 lasayā³³ kha³⁴ bhati³⁵ hlāya hnām
 khvāla jā³⁶ ati bhina³⁷ musuka³⁸ hnīlā kena³⁹
 kha⁴⁰ hlāya ati bhina bacana hnām (5)

cyā sala guyakhu āṣāḍha kṛṣṇayā⁴¹
 amābāsyā⁴² somabāra dina hnām
 thuguli belasa⁴³ saṃsārayā nṛpati
 śrī-Pratāpa⁴⁴ Siṃha deba⁴⁵ hnām (6)

51¹

ji duḥkha gulita khañ hlāya he prāṇa
 prabhu binu chu upāya (dhu)

abalā ji ati misā cittasa² bhā:lapā tisā
 ji manasa bāṇa³ sama bāsa
 tirijāti⁴ niragati⁵ chu juguti ajuguti⁶
 thava thamana⁷ hala sukha bāsa (1)

palesvāna hala kāse⁸ kapūra⁹ lakhana¹⁰ hāse¹¹
 thava śarīrasa sāse¹² tayā
 śītala ma juva citta yasana¹³ the¹⁴ manasa dita
 caṇḍāla¹⁵ kāmayā ma du dayā (2)

kāmana bipatti bila ucita ahita jula
 ji cittasa uttāpa¹⁶
 Narendralakṣmīprabhu Joganarendrana¹⁷ dhāla
 hnu bahnū dhairaja yāva (3)

vamha; Mal, Pu: *vahma*. ³² Mal: °bhū:. ³³ Mat. *laṃsayā*. ³⁴ Mat, Pu: *khañ*.
³⁵ Mal: bhati ni. ³⁶ Mal: lā. ³⁷ Mal: bhina:. ³⁸ Mal: °ka:. ³⁹ Mal: kena:.
⁴⁰ Mat: *khañ*. ⁴¹ Mal: °yā:. ⁴² Mal: āmāsyā. ⁴³ Mal: belasa:. ⁴⁴ Mat,
 Mal: siṃha pratāpa (for pra° siṃha). ⁴⁵ Mal: jula.

^a = caranasaṃ. ^b Cf. Hi. bhañvar.

¹ Mal 17 (p. 11 f.), Mat 3 (p. 2 f.). ² Mal, Mat cita°. ³ Mal, Mat: *bāna*. ⁴ Mal,
 Mat: *tiri jāti*. ⁵ Mal: nira gati. ⁶ Mal: aju bhuti. ⁷ Mal: thamam.^a ⁸ Mal:
kāsyā. ⁹ Mal, Mat: *kapu*°. ¹⁰ Mal: *laṃhka*°. ¹¹ Mal: *hāsyā*. ¹² Mal, Mat:
sāsyā. ¹³ Mal: yasam^a; Mat: yasa. ¹⁴ Mal: *thyam*. ¹⁵ Mal, Mat: *cand*°. ¹⁶ Mal, Mat: utā°. ¹⁷ Mal: °nam.

^a Mod.

52¹

madhuliyā² svānayā bāsanā them nyana yo ji mana (dhu°)

abelasa hova svāna bhamara ma juka
citta³ thira ma duhmayā nugalayā ghāla (1)

rasana bonā yana banasa jita vāta china
chu yāya abalā tirī⁴ chalana ji lāta (2)

tamanam ji lihām oyā⁵ sunānam ma gana jita
balikhāyā samaya jula dhalavāla buluse hnyāka (3)

khoyānam khobi ji mikhā-jhālanam ko bvāka
mukhuli-svānasa bhamarana itu ila (4)

Mahākāla debayāke kara jori⁶ ji binati
osa⁷ prabhu oo⁸ nāpa honakiva sova (5)

Paśupati Guhyeśvari⁹ daraśana yāya
Jayabāgīśvari debī daraśana yāya (6)

Arūṇa-Barūṇa rānī mātā śrī-Bajrajoginī
hlākahmayā manoratha¹⁰ pure yāva thākurānī¹¹ (7)

53¹

ma te ma te prāṇanātha anaratha yāya re (dhu°)

kyabe vane svāna thvaye kesariyā² māla hane
va svāna svaita biye puruṣa ji ma du re (1)

kaṃ-jhāle hvayā³ evaṃgu atarayā gulāpha re
thvaye ma jyū chuye ma jyū jhvāla juyā phuta re (2)

lakha ma du pukhulisa nyācā gathya⁴ evani re
va tu them jigu mana thirana ma cvana re (3)

lakha kāya tohala cinā: chi nāpa lānā re
china thuli yāi dhakā: sapanāsa ma khanā re (4)

54¹

pāpī māyājālam kena juju nugala ma china (dhu°)

naya gvāla chuya svāna bacam jaka tala re china
mohalapā tala re china musuhuna hnilāva kena

vāya gathe tho pirati bāya māli chahnuyā dinasa
gina vane gina cvane² vane thāsa ma du re prabhu (1)

¹ Mat 21 (p. 19 f.). ² Mat: °liyā. ³ Mat: cita. ⁴ Mat: tiri. ⁵ Mat: vayā. ⁶ Mat: jori. ⁷ Mat: vasa. ⁸ Mat: vava. ⁹ Mat: guhe°. ¹⁰ Mat: manaratha. ¹¹ Mat: thaku°.

¹ Mat 122 (p. 107). ² Mat: keś°. ³ Mat: vha°. ⁴ Mat: gathe.

svaya tela prabhujuna svaya³ māliva karuṇāna
lātālītāpanisena⁴ lāyiva lipatasa
yayā yatale cvane² ma du yayā yagu yane ma du (2)

55¹

phalicāsa conahma jogiyā jhyālacāsa mikhā vana re
ohma² jogī thana taya ma te lapu jonā chova re (dhu°)
bhikṣā phona olahma³ jogiyāta bhikṣā biyā ma kā: re
ohma² hmyāyamacā jimita bilasā dhanya⁴ dātā dhāya re (1)
hyāuṃgu sihnala tiyakā tayāhma bibhūtina iyake yana
caṇḍāla pāpī jogicāna ji hmyāya pi phvānā yana re (2)
cota vaya timā-phelu khane ji hmyāyamacā lu maṃse vala
vāyo putā Tejalakṣmī chana ola⁵ tu tāyā re (3)
kothā vane bāpā pilā khane ji hmyāyamacā lu maṃse vala
vāyo putā Tejalakṣmī chana ola⁵ tu tāyā re (4)

56¹

thva he pāpī mijam jita ma yala re (dhu°)
kā re² māma kā re² bubā goca lakha lita kayā disaṇ
satyanam ji vane ma khu abaśyanam cvane³ ma khu (1)
ābale lā: ni macākhācā ma du ni
lipatasa pachutāve juya māli re (2)
gve chakū nayā ma du lavaṃ chapho: nayā ma du
sapalasa hineyāta kā chapu kayā ma du (3)
ganaṃ cha thāya vanasānam gana vane tyanā dhāi
thva āśākuti mijam jita ma yala re (4)
lithuyā bhara ma du puruṣayā ādhāra ma du
cvaneyāta⁴ kaṃṭha jita ma du re (5)
hlākavahma⁵ ajñāninaṃ ma khu thāse lākā bila
karamasa cvase⁶ ha:gu meṭe yāya ma phu re (6)

¹ Mat 55 (p. 56). ² Mat: *cone*. ³ Mat erroneously *śvaya*. ⁴ Mat: *rātālītā pa°*.

¹ Mat 70 (p. 74). ² Mat: *vamha*. ³ Mat: *valamha*. ⁴ Mat: *dhampe*.

⁵ Mat: *vala*.

¹ Mat 128 (p. 111). ² Mat: *kāhre*, instead of *kā re*. ³ Mat: *cone*. ⁴ Mat: *cone°*. ⁵ Mat: *lhākavamha*. ⁶ Mat: *cose*.

57¹

sva re² nini māju ma yala dhakā: tha cheñ evanāṃ³ pāra ma ju lā re (dhu°)
 suthe danā: vañsibañ punā: jā thuyā nakā jinam
 cipa bhati ma vaṃ dhakā: ma yala dhayā lā re (1)
 hnāyakam svayā: samā: yānā: lusi dhyanā: ala: tayā:
 ukhe tukhe jula dhakā: ma yala dhayā lā re (2)

58¹

Hari Hari ji matyanā² prabhu bidhātāna³ yana hnām (dhu°)
 nakoyā taruñ⁵ jula pusāmīna vātakāva
 chu yāya sinehana⁶ bāla hnām
 sinehana⁷ conāhma⁸ siya ma phu vahma nāpa⁹
 ji pusāmī¹⁰ Baikunṭhasa¹¹ ona¹² hnām (1)
 tilahila bila jita dhana bise tala china
 sukhana ji cone dhakā: mana hnām
 dhaña dava bhā:lapāva dharamasa conā āva
 khelalape ma dayaka¹³ yana hnām (2)
 abalā tiriyā jñāna thira ma cona mana
 chu¹⁴ do kāya jina thugu thāsa hnām
 khose khose cāhnam¹⁵ hninam nugala ma chine āva
 sunānam ma bila¹⁶ jita bodha (3)
 rituyāgu¹⁷ belā jula kāmāyāgu¹⁸ jora jula¹⁹
 dharamasa sinehana bāla hnām
 tirī ma dava mijana²⁰ thira yāya ma phu mana
 chu¹⁴ do kāya jina thugu²¹ thāsa hnām²² (4)
 rūpa dava o²³ mijana²⁴ jula jike mana tase
 yāya dhuna chaguli he²⁵ parāna hnām²⁶
 pūrabayā²⁷ kamāina sukha lāya ma phu jina²⁸
 chu yāya ji²⁵ sinehana²⁹ bāla³⁰ hnām (5)

¹ Mat 137 (p. 115). ² Mat: hre. ³ Mat: conām.

¹ Mat 50 (p. 50 f.); Pu 34 (p. 42 f.); Pu⁴ 39 (p. 50 f.). ² Mat: *matenā*. ³ Mat: *°nam*. ⁴ Pu: *nakvayā*. ⁵ Mat: *°nī*. ⁶ Mat: *°hasa*. ⁷ Mat: *°nam*. ⁸ Mat: *conā nimha*; Pu: *conāhma* va. ⁹ Pu has *va vanāpa*, instead of *vahma nāpa*. ¹⁰ Mat: *pusāmī ji*, instead of *ji pu°*. ¹¹ Pu: *baikunṭha*. ¹² Mat: *vana*; Pu: *yana*. ¹³ Mat: *°kam*. ¹⁴ Pu: *cha^a*. ¹⁵ Mat, Pu: *cānam*. ¹⁶ Pu: *biva*. ¹⁷ Pu: *ṛta°*. ¹⁸ Pu: *kāmāyā*. ¹⁹ Pu: *pula*. ²⁰ Mat has *tirī ji mijana ma du*, instead of *tirī ... mijana*. ²¹ Pu: *thuguli*. ²² The last two lines of this v. are given in Pu as the first two lines of v. 5. ²³ Mat, Pu: *va*. ²⁴ Mat erroneously *mizana*. ²⁵ Missing in Pu. ²⁶ The first two lines of v. 5 are given in Pu as the last two lines of v. 4. ²⁷ Mat: *puruṣayā*. ²⁸ Mat erroneously *zinam*. ²⁹ Mat: *sineha*. ³⁰ Mat: *bi-*

^a Synonym.

bele³¹ bele³² duḥkha jula ākāśana³³ ola³⁴ jita
 sunāna³⁵ ma bila³⁶ jita³⁷ bodha hnām
 śaraṇa³⁸ suyāke yāya misājāti³⁹ abalāna⁴⁰
 bidhātāna⁴¹ bila jita duḥkha hnām (6)

tana mana o²³ mijana hnethuyā pusāmijana
 bhajalape o²³ puruṣa thamana⁴² hnām
 gohma⁴³ jñānī misājana puruṣava nāpa siyu
 sugati lāyu⁴⁴ o²³ misāna⁴⁵ hnām (7)

Kāma-Hari-dig-ambara-muni tithi(?)⁴⁶ jula kāma
 baiśākhamaśayā⁴⁷ kṛṣṇa hnām
 bhajalape abalāna⁴⁸ śaraṇa⁴⁹ suyāke lāya
 naramuni Siṃha Paratāpa⁵⁰ hnām (8⁵¹)

59¹

chiva jiva jula dhakā:² nanikatakana sila
 śaramana pi luya³ ma chālā hnām
 śarīrasa⁴ ma dutale dhulu pulu khana jhāla bhāju
 śarīrasa⁵ dasem⁶ niseṃ⁷ ma jhā: hnām (1)

kāyamacā⁸ buyu⁹ dhakā:² āśāna evanā¹⁰ bhāju
 bulana¹¹ hmyāyamacā¹² bula hnām
 hmyāyamacā¹² bula dhakā:² lañyā¹³ dathui vānā tathala
 laiñsa¹⁴ vakosena¹⁵ thva¹⁶ su macā dhāla hnām (2)

ja:lā kha:lā nanikatakam abu ma du macā dhāla
 ji¹⁷ nugala¹⁸ tayām¹⁹ taya²⁰ ma jila²¹ hnām
 āju ajimāyā dharma²² datasā thva¹⁶ macāyā karma²³ dai
 āju ajimāyā dharma²⁴ daya²⁵ māla hnām²⁶ (3)

nānam. ³¹ Mat: vane; Pu: bale. ³² Mat: cone; Pu: bale. ³³ Mat: °śanam.
³⁴ Mat, Pu: vala. ³⁵ Mat: °nam. ³⁶ Pu: biva. ³⁷ Mat erroneously zita.
³⁸ Mat: sarana. ³⁹ Pu: °jāta. ⁴⁰ Mat: °lānam. ⁴¹ Mat: °lānam. ⁴² Mat: °nam;
 Pu: thamam tu. ⁴³ Mat: gomha; Pu: gvaḥma. ⁴⁴ Mat: lāi. ⁴⁵ Mat: °nam.
⁴⁶ Mat: thi°. ⁴⁷ Mat: baiśākha m°. ⁴⁸ Mat: °lānam. ⁴⁹ Mat: sarana. ⁵⁰ Mat:
 siha para°. ⁵¹ Whole v. missing in Pu.

¹ Mat 53 (p. 54 f.); Pu 33 (p. 40 f.); Pu⁴ 38 (p. 48 ff.). ² Mat, Pu: dhakā. ³ LR: luye.
⁴ LR: °lasa. ⁵ Pu⁴: śarira rasa. ⁶ LR: dasye. ⁷ LR: nisye. ⁸ LR: kāyem°. ⁹ LR: dayu.
¹⁰ Mat, Pu, LR: conā. ¹¹ Mat: °nam. ¹² LR: hmyāyem°. ¹³ LR: layā. ¹⁴ LR: lasa. ¹⁵ Mat: °senam; LR: vakosyena. ¹⁶ LR: tho. ¹⁷ Pu,
 LR: jigu. ¹⁸ Pu, LR: nuga°. ¹⁹ LR: tayā. ²⁰ LR: taye. ²¹ Pu: jyū; LR:
 jū. ²² Mat, Pu, LR: dharama. ²³ LR: karama. ²⁴ LR: dharama. ²⁵ LR:
 daye. ²⁶ Omitted by LR. ²⁷ Mat, Pu: bānī. ²⁸ Pu: lāykuse. ²⁹ Mat, Pu:

hose cona palesvānahala⁴ mikhābāna
 Amitābha⁵ tathāgata śīrasa⁶ tayāva (2)
 aneka ratana mānika tisāna tiyāva
 tañ⁷ tañ⁷ hyāuñ vāuñ svāna śīrasa tayāva (3)
 chi pāli nipāyā kosa bandana yāñāva⁸
 svaragayā⁹ adhipati¹⁰ lāta chi sebāna (4)
 Punyalachimiyā svāmī Rājyaparakāśa-
 yāta bala biva thava macā bhā:lapāva (5)

10¹

āsā² ji Lokeśvara chi pāli palehalayā³
 lakhalape⁴ anātha ji⁵ svayāva (dhu°)
 sundarī rākṣasaniyā rūpana basya⁶ vana⁷
 vane ji⁸ Siṃhala svayāva
 vanā vanā thāsa vayā⁹ rasikara¹⁰ mana¹¹ juyā
 thava rūpa darasana bila (1)
 bārāha sala juyā dakva loka hmasa tayā
 samudara tare yāñā¹² hala
 māyāna li¹³ svayā salahmana kuti¹⁴ vayā¹⁵
 thava nālā yana lita¹⁶ bvanāva¹⁷ (2)
 chalapolayā nāma¹⁸ kāśya¹⁹ caraṇasa²⁰ bhoka puyā²¹
 Siṃhala²² chahma chem²³ li²⁴ thyana²⁵
 dayāna juju juyā dharamasa²⁶ loka tayā
 dhanya dhanya²⁷ Lokanātha dhāya²⁸ (3)
 caraṇa²⁹ rāga³⁰ guyā³¹ baraṣa³² thva Nepālayā
 phutakiva³³ pāpamati lokayā
 hlākahmana hlāśya tayā dvana thāsa kṣamā yāśya
 narapati śrī-Rājendra dhāya³⁴ (4)

neously suraza. ⁴ Mal: palesvana hala. ⁵ Mal: abhi tāmbha. ⁶ Pu, Mal: si°. ⁷ Mal: tañ. ⁸ Pu, Mal: bedana yānyāva. ⁹ Mal: sora°. ¹⁰ Mal: atidhipa.

¹ Mal 42 (p. 31 f.); Pu 46 (p. 63); Pu⁴ 52 (p. 75 f.). ² Mal: āsā. ³ Mal: paleyū. ⁴ Mal: lakha lapī. ⁵ Missing in Mal. ⁶ Mal: basa. ⁷ Mal: juyā. ⁸ Mal: conamha, instead of vane ji. ⁹ Pu: vanā. ¹⁰ Mal: rati kara°. ¹¹ Mal: mana. ¹² Mal: taralapā, instead of tare yāñā. ¹³ Mal: litu. ¹⁴ Mal: kutiñ. ¹⁵ Pu: vala. ¹⁶ Mal: litu. ¹⁷ Pu: bonāva; Mal: buyā. ¹⁸ Mal gives chigu nāma jaka, instead of chalapolayā nāma. ¹⁹ Mal: kayā. ²⁰ Pu: caraṇa. ²¹ Pu: puse. ²² Pu: siṃha. ²³ Missing in Mal. ²⁴ Mal: lihām. ²⁵ Mal: vala. ²⁶ Mal: dharmasa. ²⁷ Missing in Mal. ²⁸ Mal: dhayā. ²⁹ Pu: camgu. ³⁰ Mal: raga; Pu: nārūnga. ³¹ Pu: haṃguyā. ³² Mal: barṣa. ³³ Pu: phutaki. ³⁴ Mal gives li. 2-4 as narapati rājendra dhāyā // lhākamha anāri siyā vimatisa dayā tayā phutakiva āva mati lokayā //

kāyamacā ma dugu ma khu hmyāyamacā ma dugu ma khu
chāya prabhu lithu honeke hayā hnām
chaṃgu bāni²⁷ siya dhuna chaṃgu caritra svaya dhuna
māmaṃ macaṃ chimi chesa huni hnām (4)

lāyā lāsā ma lākuse²⁸ buyā tuti ma bukuse
kothāna pi tināva hala hnām
thathimjāgu cāyā rātrī gana vane prabhu svāmi
thani cacchi chi likvasa²⁹ dene hnām (5)

misājāti galanthayā jñāna gāco;³⁰ jvanā³¹ vayā dvana³²
pāpī³³ māyājālaṃ³⁴ kenakā tala hnām
bālakhasa mele vanā chabārana macā data
taruṇī juya nāpaṃ ma gāka hnām (6)

dhanavāriyā hmyāyamacā lvāya khyāya chāya misā
cha lañ linā: chimi chesa huni hnām
māma bubā ma dugu ma khu dāju kijā ma dugu ma khu
chāya prabhu chike thuli helā hnām (7)

chihma macā kāse disa jita pāra biyā chvava³⁵
ji māmāyā śaraṇasa³⁶ vane hnām
mijanayā dharma ma du kaci mukhū senakā bila
lyanagu puvācā theṃ lena³⁷ hnām (8)

ma te ma te prabhu svāmi sahasra³⁸ binati chike
tirijātiyā³⁹ dvana³² kṣamā yāva hnām
Nepālayā chatrapati śrī-Raṇabahādura⁴⁰
hlākahmayā dvana³² thāsa kṣamā yāva hnām (9)

60¹

nimi māju pusāmi bālaka jita: chāya² (dhu°)
māma bubāṃ³ biva⁴ thāsa bhālata cava: jula
thva⁵ bālaka piyā evanāṃ⁶ ji tare jui ma khu
thamaṃ soṇa⁷ bhina⁸ ni vane⁹ (1)

likosa. ³⁰ Pu: laṃ gāco. ³¹ Mat, Pu: *jonā.* ³² Mat, Pu: *dona.* ³³ Mat, Pu: *pāpi.* ³⁴ Mat erroneously °zālaṃ. ³⁵ Mat, Pu: *chova.* ³⁶ Pu: *sa°.* ³⁷ Mat, Pu: *nyana.* ³⁸ Mat: *sahaśra.* ³⁹ Mat, Pu: *tirijā°.* ⁴⁰ Whole l. missing in Pu and Pu⁴.

^a = nuga: (mod.).

¹ Mat 45 (p. 43 f.); Pu 22 (p. 24 f.); Pu⁴ 26 (p. 29 f.). ² LR: *chāye.* ³ Pu, LR: *babāṃ.* ⁴ LR: *bivo.* ⁵ LR: *tho.* ⁶ Mat, Pu: *conāṃ;* LR: *conā.* ⁷ Mat: *sose.* ⁸ Mat: *cha bhina;* Pu, Pu⁴: *mina.* ⁹ Mat, Pu: *vañe.* ¹⁰ Mat: *kothāy^a.* ¹¹ Mat:

thamaṃ svase vanā thāsa bhālata devāy ma jū
 ji yāka: kothāsa¹⁰ thyanā:¹¹ thava pine devāy¹² jula
 cāyā cachi khvayāva¹³ ji evanā¹⁴ (2)

tavadhanaṃ hlāka ma du tvasananaṃ hlāya ma chā:¹⁵
 byarathana¹⁶ phui na yaubana
 gathya¹⁷ yāya māla (3)

byale yāya dhunakāva lāchi-phale jyācom¹⁸ vanā
 ma bhā:lapā evanābale¹⁹ betālina²⁰ cinā vala
 vahma chatu vane mana jula (4)

chatā taṃyā²¹ magathyācā nitā taṃyā²² tvākasvāna
 hyāuka duli²³ thanā chvava²⁴ (5)

gu ku hāka thājyā thānā²⁵ sva khipala²⁶ kā tuka
 thugu khari mila vanā dhyabā guga²⁷ biyā hala
 thugu khaṃ lā suyāke²⁸ ni hlāya (6)

subarnayā luṃyā hiti laṃkha kāla vanā bele
 bvase²⁹ vanahma jhaṃgalana na ma tū (7)

tava gāta laṃkhana³⁰ dāyu dhakā: simā kvasa³¹ bāsa evanā³²
 thva simāna chāyu dhakā: ma tāyā (8)

61¹

rddhi siddhi śrī-Bhīmasena biva baradāna (dhu°)

NAkvasa² chi ji honā naya tiya ma bhā:lapā
 sinehanaṃ chi chahma siyā hnām

MO lu mane gathe chigu rūpa jaubana³
 china tathe vāi ma tāyā hnām (1)

BĀye gathe chiva jiva bālakhayā sinehanaṃ
 vāyāva jhāi ma tāyā hnām

GĪkala(?) theṃ khana jina gina vane yo⁴ prāṇa
 ganā vaṃgu simā theṃ nana hnām (2)

thenā. ¹² = Pu; Mat: *vayā*. ¹³ Mat: *khoyāo*. ¹⁴ Mat: *conā*; whole l. missing
 in Pu. ¹⁵ Mat: *chā*. ¹⁶ Mat: *berathana*. ¹⁷ Mat, Pu: *gathe*. ¹⁸ Mat: *jyā*
com. ¹⁹ Mat, Pu: *conā*°. ²⁰ Pu: *betālīm*^a. ²¹ Mat, Pu: *taya*. ²² Mat: *taya*;
 Pu: *tayā*. ²³ Mat: *duli* *tayā*. ²⁴ Mat, Pu: *chova*. ²⁵ Mat: *yanā*. ²⁶ Mat
 separates wrongly: *svakhi pala*. ²⁷ Pu: *guga*:. ²⁸ Pu: *suyāsuke*. ²⁹ Mat, Pu:
bose. ³⁰ Mat, Pu: *lakhaṃ*^a. ³¹ Mat, Pu: *kosa*. ³² Mat, Pu: *conā*.

^a Mod.

¹ Mat 54 (p. 55 f.). ² Mat: *nakosa*. ³ Mat: *jaubhana*. ⁴ Mat: *vaneyo*, instead

ŚVase⁵ khvase⁶ vāya dhuna svava prabhu karuṇānaṃ
 svaya⁷ dhuna chigu dharma thuli hnām
 RĀta⁸ yo ji prabhujunaṃ rātakiva⁹ daibanam¹⁰
 rānāva¹¹ jhāi ma tāyā hnām (3)

YAṁdeśayā¹² adhipati śrī-Raṇabahādura
 parajāyā pratipāla yāva hnām
 namobāgi-ākhalanaṃ dakva¹³ jñāna thuikāva
 va he dhakā: jñānī dhāya hnām (4)

62¹

jhāla prāṇa paradeśa nugala ma china re
 hāya hāya ji puruṣa gananaṃ ma khanā re (dhu°)

suthe dane kasi vane tuika cvāpu khanī re
 va cvāpu khanī bele² uinī them nenī re (1)

jyonam yānā bakhate macām bubā go dhāi
 macāyā kham nenā bele³ mana thira ma jula re (2)

Saṁdeśam ciṭṭhī hala mana ku chi thāhām vala
 va ciṭṭhī polā svayām prāṇanātham totā hala re (3)

bahanī jui kothāy vane tuika lāsā khanī re
 va lāsā khanī bele⁴ ana citta jui⁵ re (4⁶)

63¹

bāraṁbāraṁ khoṃyāva ji gathe cone prabhu (dhu°)

nakosa² chiva honā naya tiya ma bhā:lapā
 naya tiya chāya prabhu Saṁdeśa jhāla prabhu (1)

mohalapā va puruṣa piratina³ hone ma du
 ma siyāhma lānā prabhu paradeśa jhāla prabhu (2)

bāya gathe sinehana⁴ tolate ma phayā jina
 bācā hnela ma du thani khoṃyā ji cvanā⁵ prabhu (3)

of va° yo. ⁵ For svase. ⁶ Mat: khose. ⁷ Mat: svaye. ⁸ For lāta. ⁹ For
 lātakiva. ¹⁰ Mat: daiba°. ¹¹ For lānāva. ¹² Mat: ya desāyā. ¹³ Mat: dako.

¹ Mat 143 (p. 116 f.). ² Mat: khanibale. ³ Mat: nyanābale. ⁴ Mat: khanī-
 bale. ⁵ Mat: jui. ⁶ Mat adds a fifth v. which, however, does not seem to be
 authentic:

māma bubāyā thāya vanā kha the ma khu the cukari yāi
 lāla bālā chuṃ ma siyāva huika yaṇi re (5).

¹ Mat 61 (p. 62); Pu 21 (p. 23); Pu⁴ 25 (p. 28 f.). ² Mat, Pu: nakvasa. ³ Pu:
 piratana. ⁴ Pu, Mat: sane°. ⁵ Mat: conā. ⁶ Mat, Pu: gita. ⁷ Mat, Pu: vanā.

gina⁶ yo ji thva śarīra gina onā:⁷ hone⁸ jina
gina choya thugu duḥkha⁹ upakāra ma du prabhu (4)

soya¹⁰ dayu go belasa prabhujuyā khvāla jina
soya¹⁰ māla thugu duḥkha joliṃjolayāhma prabhu (5)

lāta yo ji prabhuna culyā tāyo: lobha kenā:
lakhabukhapati kenā: āśāna ji conā¹¹ prabhu (6)

yasaduhma binam kānā: thva Kāmadeba phvānā bila
yāya chu upāya thani anātha siyāva prabhu (7)

64¹

thathiṃjāgu rasaramga tolatāva Hari ji gana vane (dhu°)

macābelasa rasa jina ma siyāva
cāhnam² hninam hmitala ji juyā (1)

baīsa ji jāse vala saha yāya ma phayā
pāsā chahma ma dayāva duḥkha (2)

māma bubāna³ biyu dhakā: harṣana cvanā⁴ jina
māma bubāna⁵ bicāla ma yāka (3)

karamasa cvase⁶ hala joginī juya māla
gane ma te māma bubāna jita (4)

punasayā janmasa dharma ji yānā ma du
pāpinīna thuli duḥkha⁷ siya māla (5)

cāyā cacchi hniyā hnicchi sapanāsa kene hala
cāyā cacchi khvayāva⁸ cvanā ji⁹ (6)

naayāta ma gā: ma khu tiyayāta ma gā: ma khu
rasa chatā ma dayāva duḥkha (7)

gana vane gana cvane¹⁰ vane thāsa ma du prabhu
puruṣayā rasa chatā ma du (8)

Nepālayā chatrapati Pṛthvī Bīra Bikrama Śāha¹¹
prajāyāta pratipāla yāva (9)

Rāmāyā nāma kāse deśāntara phire juya
Baikuṇṭha chatā vanegu phvane¹² (10¹³)

⁶ Mat, Pu: hane. ⁹ Pu: dukha. ¹⁰ Mat, Pu: svaya. ¹¹ Mat: cone; Pu, Pu⁴:
cvane.

¹ Mat: 59 (p. 60 f.); Pu 27 (p. 30 f.); Pu⁴ 31 (p. 36 f.). ² Mat: cānam. ³ Mat:
dubām; Pu: bubam. ⁴ Mat, Pu: conā. ⁵ Mat, Pu: bubam. ⁶ Mat, Pu: cose.

⁷ Pu: dukha. ⁸ Mat, Pu: khoyāva. ⁹ Mat: ji conā; Pu: conā ji. ¹⁰ Mat, Pu: cone.

¹¹ Missing in Mat. ¹² Mat, Pu: phone. ¹³ Whole v. missing in Pu.

65¹

svava² svava² Kṛṣṇajuyā cālā
 saramana svaya³ ji ma chālā (dhu°)
 lokakatakana khana⁴ chu dhāiva⁵ mana mana
 chāya⁶ china lāhā jigu sālā
 yāya⁷ mate kalabala tolatāva biva⁸ chala
 saha yāya⁷ ma phu jina ā: lā
 guli rasa yānāna ma cā: lā (1)
 Jamunāyā⁹ tīrasa dakva¹⁰ sakhi svayā¹¹ cvana¹²
 bhati¹³ china lajyā cāya¹⁴ mvālā
 abalāyā tana mana binati nehune Kānha
 guli¹⁵ jita yāya⁷ china hālā
 biva chigu ratanayā mālā (2)

66¹

he Kṛṣṇa china jita vāi ma tāyā re (dhu°)
 bāmsuriyā² śabadana
 citta³ taya ma phu jina
 jhaka jhaka chi lu mani
 naya tiya hnela⁴ ma du
 śarīra ji gana (1)
 cāhnaṃ⁵ hninaṃ⁶ chike mana
 uinī theṃ nena⁷ dhana⁸
 gathe yānā taya mana
 jigu mana dhana dako
 chita biya dhuna (2)
 meva⁹ ma du chi samāna
 binati-khañ nese disañ
 biya ma te thugu duḥkha¹⁰
 karuṇāna abalāyā
 śaraṇa ji kāse disañ (3)

¹ Pu 16 (p. 16 f.); Pu⁴ 20 (p. 21); Mat 44 (p. 42 f.). ² LR: *sovo* and *svava*. ³ LR: *soye*. ⁴ LR omits *khana*. ⁵ LR: *dhāi*. ⁶ LR: *chāye*. ⁷ LR: *yāye*. ⁸ LR: erroneously *bila*. ⁹ Mat: *jaman°*; LR: *yemun°*. ¹⁰ Mat, Pu: *dako*. ¹¹ Mat, LR: *soyā*. ¹² Mat, Pu, LR: *cona*. ¹³ LR erroneously *mati*. ¹⁴ LR: *cāye*. ¹⁵ LR erroneously *ghuli*.

¹ Pu 17 (p. 17); Pu⁴ 21 (p. 22); Mat 58 (p. 60). ² Pu, Mat: *bāsurīyā*. ³ Pu: *cita*. ⁴ Mat: *nhyala*. ⁵ Mat: *cānaṃ*; Pu, Pu⁴: *cānhaṃ*. ⁶ Pu: *nhina*. ⁷ Mat: *nene*. ⁸ Mat: *dhuna*. ⁹ Mat: *meba*. ¹⁰ Pu: *dukha*.

67¹

gulita phasāta biya² tenā Kṛṣṇa
 daraśana biva jita karuṇā tayāva³ (dhu°)
 caitrasa⁴ ajūsvām hoyā cvana⁵ banasa
 baiśākha cuvāsvāna gulāpha vacusvām
 jāse vala simāyā basantayā yaubana
 gathe saha yāya⁶ prabhu chi bināna re (1)

jyeṣṭhasa cameli casvāna jilasvām
 āśādha sihnājyā⁷ hoyā cvana⁵ campāsvām
 grīṣmayā tāpana sahalape ma phayā
 yānā biva prabhu china śītala nanāna re (2)

śrāvaṇamāsa sukundararāja
 bhādraba palesvāna uphola cavosvām
 barṣāyā ṛtusa hnyā:vala samudra
 mikhāsa khvabi⁸ hāla chigu birahana re (3)

āśvina⁹ tulasī lavam jiphosvāna
 kārtika gyānathakum godāvarīsvāna
 śarada-ṛtusa candramāyā tejana
 uinī them nena prabhu chigu birahana re (4)

maṃsīra¹⁰ kebala hoyā cvana⁵ dvāpholasvām¹¹
 pauṣasa bakhumada: sihnāsa madhusvām
 hemanta-ṛtusa ciku saha yāya ma phu
 saha yānā cvanā¹² prabhu chigu āśāna re (5)

māghasa mikūsvām phārguṇa¹³ takusvām
 śīśirayā simāhala¹⁴ phasam hāyakā bila re
 raṃga hmite mana chike jula prabhu
 pūraṇa yāna biva ji manayā āśā re (6)

68¹

gopī muñāva bana vanāva²
 Kānhuva³ nāpa phāgu hmitāva (dhu°)

¹ Mat 79 (p. 82 f.); Pu 24 (p. 26); Pu⁴ 28 (p. 31 f.). ² LR: *biye*. ³ LR: °yāvo.
⁴ LR: *caitasa*. ⁵ Mat, Pu, LR: *cona*. ⁶ LR: *yāye*. ⁷ Pu⁴: *sinājyā*. ⁸ Mat,
 Pu: *khobi*. ⁹ Pu: *āśvina*. ¹⁰ = Pu⁴; Mat, Pu: *maṃsī*°. ¹¹ Mat: *dvāphosvām*°. ¹²
 Mat, Pu: *conā*. ¹³ Mat: *phāguṇa*. ¹⁴ Pu, Pu⁴: *simāha*°.

^a Mod.

¹ Mat 23 (p. 22 f.); Pu 26 (p. 29 f.); Pu⁴ 30 (p. 35 f.). ² Mat: *vanāva*. ³ Mat:

rasikasāra hlāya apāla
ati lavāla bāla-Gopāla⁴
kokila hāla kāmāyā jāla
sarasa samaya basantakāla (1)

svāna hoyāva evana⁵ khañāva
rasayā bhāba jula ji āva
thithi jvañāva⁶ cuvo tayāva
abīra atara cameli⁷ holāva (2)

ati nasvāka svānayā tvāka
galasa⁸ lāka bhati tāhāka
sirasa lāka lāhāti svāka
chūhmasyā⁹ atara dathusa lāka (3)

basa puyāva tapa thāñāva
muniyā jñāna mohalapāva¹⁰
vasayā dhyāna hlāya krpāna
sum nam¹¹ ma data¹² vahma bināna (4)

69¹

Gopāla dhanī pane ma² te thani
sihnājyā vane³ hnām (dhu°)

jāta ji gvālinī lasikala ma siyā ni
chi citta bujhe jina yāya⁴ ma phu ni
jvane⁵ re ma te dhanī binati⁶ yāya⁴ thani
chako⁷ jaka tolatāva chvava⁸ hnām (1)

svāna jā mukhū⁹ tini senake¹⁰ ma te thani
lipatasa hoyu āsā dava ni
lakha ma du pukhulisa palesvāna mukhū¹¹ tini
kacika na¹² thvayu¹³ dhakā: gyānā hnām (2)

kānhava. ⁴ Mat: bāla go°. ⁵ Mat, Pu: cona. ⁶ Mat, Pu: joñāva. ⁷ Mat, Pu: cabeli. ⁸ Pu: galesa. ⁹ Mat: chu°. ¹⁰ Mat, Pu: °pāna. ¹¹ Mat, Pu: suna nya(ma); Pu⁴: sunanya. ¹² Mat, Pu: date.

¹ Mat 51 (p. 51 f.); Pu 29 (p. 35 f.); Pu⁴ 33 (p. 41 f.). ² Pu: panemate. ³ LR: vone. ⁴ LR: yāye. ⁵ Ma, Pu: jone; LR: vone. ⁶ LR: jigati. ⁷ LR: chakva. ⁸ Mat, Pu: chova; LR: chovo. ⁹ LR: mukhuli^a. ¹⁰ Mat, Pu: syana°; LR: syena°. ¹¹ LR: sayu. ¹² Mat: kacina, instead of kacika na. ¹³ Mat, Pu, LR: thoyu.

yaubana kaci ni bhramara hālā jula
 umerā jike gāka ma du ni
 yaubana jā dayu tini senake ma te thani¹⁴
 lipatasa¹⁵ chiva rasa yāya hnām (3)

hyāumka patāsi hāku gahayā lana
 sapalasa¹⁶ chunā tala dhālepativāna¹⁷
 mikhābāna palehala hnātikāsa¹⁸ hegu sihna:¹⁹
 hmutusisa gvālatina jika ni (4)

Bāgamatī Biṣṇumatī Bhairaba Bhagabatī
 Paśupati Gaṇeśa Kumāra hnām
 Nepālayā chatrapati śrī-Raṇabahādura
 prajāyāta pratipāla yāka hnām (5)

70¹

sova sova rasikana² samaya basanta
 jhagalapagalapani jula unamatta (dhu°)

Bindrābanasa hova nānā raṃga
 Rādhikā Rati jula Kṛṣṇajuyā³ aṃga (1)

cuvā candana abīra phulela
 tapha(?) dha(?) kastūrī tribhubana⁴-tela (2)

Ridhilakṣmī debīna⁵ hlāya nehune⁶ Gobinda
 Bhūpālendra⁷ thākura yāva ānanda (3)

71¹

he² Kānhaju chvahune³ ji Jamunāyā pāra
 jina binati nene māla (dhu°)

manayā hatāsana vayā thana kārajana
 pane ma te biva nibāra
 ma te sane abalāva lam[da]vāṭasa gā sālāva
 lulajhula ma bhine u bāra (1)

¹⁴ Pu: dhanī. ¹⁵ Mat, Pu: °saṃ. ¹⁶ Pu: °saṃ. ¹⁷ Pu: °svām^b. ¹⁸ Pu: °kāsaṃ. ¹⁹ Mat: sinha.

^a Class. ^b Mod.

¹ Mal 18 (p. 12); Mat 4 (p. 3). ² Mal, Mat: rasī°. ³ Mal, Mat: kṛṣṇa juyā.
⁴ Mal: trī°. ⁵ Mal: debina. ⁶ Mal, Mat: nyahune. ⁷ Mat: bhu°.

¹ Mal 20 (p. 13); Mat 6 (p. 5). ² Mal: c. ³ Mal: chohune. ⁴ Mal: nīma.

saharayā ghātasa aneka belasa
lājana manasa ma chālā
sā jala vane thāsa meba ma du abakāsa
ana yāya nihma⁴ sama⁵ dhāla (2)

parayā tiriyā dhana khuya mana kebarana
dina dina thuguli behāla
chapataka tolativa hatha⁶ yāya ma te⁷
[ji] vaya māla thana bālābāla (3)

Bhāsakara Mallayā bacana nenyāva china
tolati gumāna bikāla
rasayā basasa vasa⁸ juva sise sama rasa
vasa⁹ sava¹⁰ rasana Gopāla (4)

72¹

Hari juya ma te niradayā (dhu°)

puruṣaratana khanyāva ji mana tava bharosāna vayā
svayāva² chi mana juse nirāsana ji vayā āsāna³ tayā⁴ (1)

amṛtabacana biyāva rasana marama ti tune parayā
gunayā⁵ sāgara rasika⁶ nāgara thulisa⁷ guṇa⁸ chi tayā (2)

sineha⁹ pāsana kenayāva ji mana loka-sarama ma tāyā
nihmana u jiba khase prabhu chiva sandeha taya ma phayā (3)

Kumudinīpati¹⁰ sarasa bacana Jagatajaya Mallayā
yāyiva vasana kāmānā pūraṇa¹¹ sineha lu manakayā (4)

73¹

mohana sakhi ji oo samāna (dhu°)

balikhāsamayasa hāla² sabadana
gucosa suna bhuñāo
jhagala hmasakhā hāla haraṣana
na nāo susala nāñāo (1)

⁵ Mal: sāma. ⁶ Mal, Mat: hata. ⁷ Mal, Mat: tejīva. ⁸ Mal: sovasa. ⁹ Mal: vasayā. ¹⁰ Mal: va.

¹ Mal 25 (p. 17); Mat: 7 (p. 6). ² Mal, Mat: soyāva. ³ Mal: āsā. ⁴ Mal: matayā. ⁵ Mal, Mat: gunayā. ⁶ Mal, Mat: rasika. ⁷ Mal: thuli^a. ⁸ Mal: aguna. ⁹ Mal, Mat: °e. ¹⁰ Mat: kumudinipani. ¹¹ Mal, Mat: purana.

^a Mod.

¹ Mat 8 (p. 6). ² Mat: hāra. ³ Mat: siha (for siha:)². ⁴ Mat: guna.

juiva thva belasa sã jayão
gusa rasana sihala³ puyão
ão darasana lãya osa guṇa⁴
jimisa nugala hmayão (2)

Mathurã-sahara sukhayã thãsa khao
juguti juio khañãna
birahatãpana śarīra⁵ ganã ona
lenio ma khu thva parãna (3)

karuṇã⁶ ma-duhma o jãyate⁷ ma khao
bhã:lape thamana siyão
anega rasa khañi⁸ jipani ma lu mañi⁹
parayã basa jula Śyãma (4)

hlãkahma Kumudinīpati puruṣamañi¹⁰
Jagatajayana thva hlãka
lu maña¹¹ chana guṇa manana mateñã
bhavalayã jilasvãna (5)

74¹

bi re sane ma te Kãnha baru cheñ vane (dhu°)
chiguli birahana lakha kãya tohalana
nakatini pyãhãṃ ji vayã re
bi bi chi² hisimadu sãle ma te gãco: jvanã³
mebana khaniva⁴ chu dhãyu lajyãna ma-duhma (1)

dhikkãra⁵ ji karma pine thathe sane lã
pyãhãṃ vaya ma chãlã thukim naṃ
taye ma te kapaṭana chiguli he tãpana
berathana phuta jigu rūpa jaubhana (2)

khanã thãsa sanegu tolati thuguli calana
chi² ati nyãsi cã: sanãgu chu tãlana
cãhnaṃ⁶ hninaṃ chu paha: sãle ma te gãco: jvanã⁷
kelehana mikhã kanã: musuka hnilãva re (3)

⁵ Mat: śalila. ⁶ Mat: °nã. ⁷ Mat gives o jãyate as one word: o jãyate. ⁸ Mat: khañi. ⁹ Mat: jã pani malumañi. ¹⁰ Mat: °mañi. ¹¹ Mat: mañã.

^a Mod.

¹ Mat 110 (p. 101 f.). ² Mat: chi:. ³ Mat: jonã. ⁴ Mat: °iva. ⁵ Mat: dhikãra. ⁶ Mat: cãnaṃ. ⁷ Mat: jonã.

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sakhī ji manana matenā ati Nandajuyā kāya (dhu°)
 bhubanasa ma du o² ti sundara³ ajugati
 sosena tu soya ma gāka
 anega [ka] lāsa⁴ heva rasana heyake sava
 jipani lasikala jāka (1)
 lasika mikhāyā bāna hñilāva soi ona⁵
 mohalapu uinī the ñaka
 thirana ma cona mana nugalasa o² tu dhyāna
 bāya māliya dhakā: gyāka (2)
 vayāva ji conā thāsa thyase tala mūlasa
 chutakala svāna nasvāka
 thathina mijana hāi bhāgyayā phalana lāi
 jibana sahabāsa yāka (3)

76¹

Gopāla dhari patita² juya tu chāya
 kārajana jipani uthema oya mā ni
 guli dao china ji lāya (dhu°)
 hatāsana oyā thana dhari³ mile one ana
 pāra ma bise taya chāya
 sā jalao thāsa daio khe aosara
 mālako kha ana hlāya (1)
 ghātasa yaña tase taona thathe sase
 lavāla paña ma te chāya
 lula ala yānāo deśa neo(?) vālāo
 hatana ma lāta o⁴ dāya (2)
 rasayā kha rasana juio sahajana
 balana⁵ chu pirati dhāya
 binati yāñā jina juya dhuno chi adhīna
 mu mvāle chuyā hatha yāya (3)
 Kṛṣṇayā sebakana hlānā⁶ thva bacana
 lāhuna abasara thāya
 tapana lāya gana ohmayā jike mana
 bimukha ma te hāya hāya (4)

¹ Mat 69 (p. 73 f.). ² Mat: *va*. ³ Mat: *sundhara*. ⁴ Mat: *karāsa*. ⁵ Mat: *vana*.

¹ Mat 20 (p. 19). ² Mat: *apatita*. ³ Mat: *dhalī*. ⁴ Mat: *malātao*. ⁵ In
 Mat last word of l. 1. ⁶ Mat: *lhāña*.

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karamasa cvase² halagu bihalape māla thani
jogī juse deśāntara vane (dhu°)

kijā³ Drumakuśayāta
rājya-abhiṣeka⁴ biye
māmayāke belā phvanā⁵
Sudarśanā māla vane
birahana bideśasa vane (1)

bibhūtina⁶ hmasa buse⁷
gerū⁸ vasatana tiye
jogīrūpa kayāva ji
bhramara them thani vane
birahana bideśasa vane (2)

hlākahma⁹ anātha jana
bhagabānayā śaraṇasa
thava macā bhā:lapāva
yavaṃ¹⁰ Sukhābatī¹¹ thyanaka¹²
birahana bideśasa vane (3)

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he he prāṇa chu yāya² karamayā phala (dhu°)
śatrūyā nirdayāna lināva hala thani
dahanasa śaraṇa ji vane (1)
dhanya³ dhanya³ ji bhāgyana⁴ nāgalokasa ji thyanā⁵
nāgarājā darśana⁶ yāya² (2)

Campaka nāma nāgarājāna⁷ salatāva
bhalasāna bodha biyā tala (3)
dahanayā cosa evanā⁸: lāya⁹ buyā: trāsa¹⁰ bila
nāgarājā gyānāva evana¹¹ (4)

nāgarājāyā dayāna nasamcāyā¹² pahalasa
dahanana thata chvayā¹³ hala (5)

hlākahma ajñānī jana bhagabānayā caraṇasa
jugajuga jula ji śaraṇa (6)

¹ Pu 14 (p. 14); Pu⁴ 15 (p. 16 f.); Ba p. 93. ² Ba, LR: cose. ³ LR: de kijā.
⁴ LR: rājye. ⁵ Ba: phone; LR: phonā. ⁶ Pu, Ba: bibhūtina; LR: de bibhū°. ⁷ Ba: bule. ⁸ Pu: geru. ⁹ LR: de hlā°. ¹⁰ Ba: yaṃva; LR: yeva. ¹¹ Ba: °ti. ¹² LR: thena°.

¹ Pu 12 (p. 12); Pu⁴ 13 (p. 14 f.). ² LR: yāye. ³ LR: dhande. ⁴ LR: bhā-
gyena. ⁵ LR: thyena. ⁶ LR: darsa°. ⁷ Pu: nāga rā°. ⁸ Pu, LR: conā.
⁹ LR: lāye. ¹⁰ LR: tāsa. ¹¹ Pu, LR: cona. ¹² LR: nosom°. ¹³ Pu, LR: choyā.

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Sundararājakuṁāra

sundarasulakṣaṇasaṃyukta² śīrasaṃ cūḍāmaṇi-duhma
Kabirakumāra berathana phuta Lokanātha (1)

hāya³ hāya³ prāṇasamāna⁴ rājaputra vānāva jita vana
saturiyā nirdayāna⁵ berathana phuta Lokanātha (2)

gugu thāsa janma jula Lokanātha gugu thāsa phuta
sapanāsa ma khanā thyeṃ biyoga jula Lokanātha (3)

bidyādhari debī īśvarīnaṃ ājñā jula aṣṭamībrata ni daṃva⁶
hlākahmayā binatīsa loka rakṣā yāva Lokanātha (4)

80¹

athira thva² śarīra chāya³ nidānasa⁴
yāya⁵ para-upakāra (dhu°)

ati haraṣana danāva rasana
thava hita thamana bonāva
one⁶ ujhānasa hmitāva cone rasa
aneka svāna soyāva⁷ (1)

ati tava bīra juse cona balahīna
śarīra atina ganāva
bālaka⁸-garbhana pi kayā: bedanā⁹
prāṇa ma leni the cona (2)

khanāva ana ati karuṇā utapatti¹⁰
juyāva mana hilāva¹¹
choyāva¹² hase lita¹³ dako¹⁴ thava hita
onāva¹⁵ thama yākatana (3)

dako śarīrayā¹⁶ toyāva tilahila
khāyāva simāyā cokāsa¹⁷
onāva¹⁸ vayā¹⁹ thāsa kiyāva galasa
bhoga bila thava māṃsa (4)

¹ MS. ² MS: °lakṣe°. ³ MS: hāye. ⁴ MS: prānā sa°. ⁵ MS: niradana.
⁶ MS: dava.

¹ Pu 15 (p. 15 f.); Pu⁴ 17 (p. 18 f.); Ba p. 91. ² LR: tho. ³ LR: chāye. ⁴ Ba: nidāna. ⁵ LR: yāye. ⁶ Ba, Pu: vane; LR: vone. ⁷ Pu: svayāva. ⁸ Ba, Pu: bālakha^a. ⁹ LR: byed°. ¹⁰ LR: utup°. ¹¹ LR: °lāvo. ¹² Pu: chvayāva; LR: choyāvo. ¹³ LR: līsyē. ¹⁴ LR: dakva. ¹⁵ Ba, Pu: vanāva; LR: vonāva. ¹⁶ LR: °lāyā. ¹⁷ Pu: evak°. ¹⁸ Ba, Pu: vanāva; LR: vonāvo. ¹⁹ LR: voyā.

^a Corrupt form of bālaka.

janama janama yākagu dharamana²⁰
 jula yo Sugata nāma
 hlākahmayā thuli phutaki pāpa guli
 bihune śaraṇa chi pāli (5²¹)

81¹

nuyo rānī śvāriyā japa dhyāna² yāya³ (dhu°)
 thava putra rājakumāra⁴ putrī Kṛṣṇājini⁵
 mahārānī sahitana⁶ tapobana vane⁷
 nuyo rānī āva⁸ (1)

dakva⁹ loka birahana¹⁰ khvayāva¹¹ lise¹² vala¹³
 daulata drabya¹⁴ biyā loka bujhe yāya¹⁵
 svava¹⁶ rānī āva⁸ (2)

rathasa jojalapā tayā¹⁷ sala dāna yāya³ dhuna
 banayā¹⁸ mṛga vayā¹⁹ ratha hnyātakala²⁰
 svava¹⁶ rānī āva⁸ (3)

ratha dāna yāya³ dhuna thava putra luku²¹ chise²²
 kāva²³ rānī rājakumārī parṇasālā thyana²⁴
 svava¹⁶ rānī āva⁸ (4)

svāna phala banayā śobhā svava rānī kokila hāla²⁵
 jaya²⁶ namo²⁷ Buddhayāgu²⁸ japa dhyāna yāya³
 svava¹⁶ rānī āva⁸ (5)

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hāya² hāya² bālaka gana vanā³ svaḷa vane⁴ āva⁵ (dhu°)

²⁰ LR: °manam. ²¹ V. 5 missing in Ba.

¹ Pu 11 (p. 11 f.); Pu⁴ 12 (p. 13 f.). ² Pu, LR: tapa. ³ LR, MS: yāye. ⁴ MS: jālīmna kumāra. ⁵ MS: kṛṣṇājini maiā. ⁶ MS: sahitanam^a. ⁷ LR: vone; MS: vanam. ⁸ LR: āvo; nuyo rānī āva is missing in MS. ⁹ MS: dako. ¹⁰ MS: birahanam. ¹¹ LR, MS: khojā°. ¹² LR: lise. ¹³ MS: vola. ¹⁴ LR, MS: drabye. ¹⁵ LR: yāye; MS: yātam. ¹⁶ LR: svovo and sovo. ¹⁷ Missing in MS's version. ¹⁸ Pu, LR: mṛgabānāyā. ¹⁹ LR: voyā and vayā (when repeated). ²⁰ LR: hnyātake yena; MS: hnyāta yenam. ²¹ Pu: lukum. ²² LR: chise. ²³ MS: kāvo. ²⁴ LR: thena; MS: thyenam. ²⁵ The MS has: sovo rānī banayā sobhā svāna phala kokila hāvagu. ²⁶ LR, MS: jaye. ²⁷ MS: nama. ²⁸ MS: buddhayā.

¹ Pu 13 (p. 13 f.); Pu⁴ (p. 15 f.). ² LR, MS: hāye. ³ LR also vonā. ⁴ LR also vone. ⁵ LR: āvo. ⁶ Pu: bamko; LR: bamkva. ⁷ MS: conā. ⁸ Ba: jhamga. ⁹ Ba:

Baṃka⁶-banasa svāna phala khānāva cvanā⁷ thāsa
jhaṃga:⁸ paṃchī⁹ khvase¹⁰ khvase¹⁰ hāla
nugala ma chimse¹¹ vala vala¹²
bālakamacāta¹³ niṃ¹⁴ svala vane (1)

sala kisi biyāva khelalapā tayā bālaka
haraṇa¹⁵ jula yo¹⁶ thani āva
laṃkha jāse vala ghalasa¹⁷ ghalasa¹⁸
ma lena yo thva¹⁹ bālakamacāta (2)

hmigayā dinasa rājakumāra putrī Kṛṣṇājini maiyā
ānandana²⁰ khelalapā²¹ tayā
thani gathe jula jita²² jita²³
karamasa²⁴ cvase²⁵ halagu ma siyā (3)

prabhu svāmi²⁶ prāṇanātha bālakamacāta¹³
thana valagu²⁷ ma khanā lā china²⁸
taya²⁹ gathe thva³⁰ parāna parāna³¹
ma lena yo thva³² parāna³³ thani³⁴ (4)

babājuyā bacanasa bālakamacāta³⁵
dharmayā³⁶ kathā nese³⁷ vana
hlākahma anātha jana jana³⁸
yāhune uddhāra nanāna (5)

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Bhababhūti ṛṣiśvara² dharmaputrī Padmābatī
kanyā dāna biya dhakā: ola hnām
Sāketa³ nagarayā Maṇicūḍa⁴ rājāna
Padmābatī kanyā dāna kāla hnām (1)

paṃchī. ¹⁰ Ba, LR, MS: *khose*. ¹¹ LR, MS: *chise*. ¹² Ba and LR omit second
vala. ¹³ Ba: bālakha-^a. ¹⁴ LR: *ni*. ¹⁵ Ba, Pu: *°na*. ¹⁶ MS omits yo. ¹⁷ LR
erroneously dha°. ¹⁸ Ba and LR omit second ghalasa. ¹⁹ Missing in Ba; LR: *tho*.
²⁰ LR: hmitakāvo. ²¹ LR: ānandana. ²² Pu, Pu⁴: jita:. ²³ Pu, Pu⁴: jita:; Ba and LR
omit second jita. ²⁴ LR: *°masaṃ*. ²⁵ Ba, LR: *cose*. ²⁶ Pu: *°mi*. ²⁷ MS:
va:gu^b. ²⁸ LR: prabhu. ²⁹ LR: *taye*. ³⁰ Ba: *tho*. ³¹ Ba and LR omit second
parāna. ³² Ba: *tho*; LR: *thvo*. ³³ LR: bālāka-. ³⁴ LR: -macāta. ³⁵ LR:
°tasyep. ³⁶ *dharmayā*. ³⁷ Ba: *nyamse*; Pu: *nyase*; LR, MS: *nyese*. ³⁸ Ba and
LR omit second jana.

^a Corrupt form of bālaka. ^b Mod.

¹ Ba p. 51 ff. ² Ba: *rikhiśvara*. ³ Ba: *°tu*. ⁴ Ba: *mani°*. ⁵ Ba: *tyana*.

Maṇicūḍa rājāna ati rasa tāyāo
guruyāta dachinā biya tena⁵ hnām
dachinā biya julasā nirargalayajña⁶ yāo
yajñayā⁷ punya dako biva hnām (2)

rṣiyā⁸ bacana nase nirargalayajña yāyata
guruyāke upadeśa nana hnām
gurunā ājñā jula bidhibidhāna them
sakala prajāpani munakiva hnām (3)

Duṣprasaha⁹ rājā-pramukha desa desayā rājā
nimantraṇa¹⁰ yātakala chota hnām
Maṇicūḍa⁴ rājāyā bacana nanāo¹¹
sakala rājāpani ola¹² hnām (4)

guru purohita pramukha sakala rājāsenam
yajñasa¹³ soya¹⁴ dhakā: ola hnām
ārambhaṇa¹⁵-pūjā yāse svastibākya homa yāse
śāstrayā pramāṇa thayāo hnām (5)

thathinagu belasa yajña¹⁶ bighna¹⁷ yāya dhakā:
Indrana chala yāse ola hnām
Indrarūpa tolatāo rākṣasayā rūpa kāse
yajñasa¹³ parabeśa jula hnām (6)

Subāhu mantrī Buddhisena kotavāla
Duṣprasaha¹⁸ rājā sahitana hnām
nirargalayajña¹⁹ yānā yajñayā²⁰ dathusa
bhayānaka rākṣasa ola hnām (7)

yajñayā²⁰ dathusa rākṣasa timtim hnuse
yajñayā²⁰ dachinā phona hnām
Maṇicūḍa²¹ rājāna dachinā biya dhakā:
daulata²² dachinā bila hnām (8)

rākṣasajātayāta daulata²³ chu yāyata
bhojana dachinā bio hnām
paṃcāmṛtasa bhojana dayakāo
dachinā kāo dhakā: dhāla hnām (9)

⁶ Ba: niragaḍa jaj°. ⁷ Ba: jajñayā. ⁸ Ba: rikhiyā. ⁹ Ba: durupasa. ¹⁰ Ba: taranā. ¹¹ Ba: namāo. ¹² Ba: vala. ¹³ Ba: jajñasa. ¹⁴ Ba: svaya. ¹⁵ Ba: ālaṃbhana. ¹⁶ Ba: jajña. ¹⁷ Ba: bigna. ¹⁸ Ba: durupasa. ¹⁹ Ba: niragaḍa jaj°. ²⁰ Ba: jaj°. ²¹ Ba: mani°. ²² Ba: °latha. ²³ Ba: °latha. ²⁴ Ba:

paṃcāmṛta bhojana yāya dhakā: oyā²⁴ ma khu
jita jā madya māṃsa bio hnām
dachinā biya julasā madya māṃsa bio jita
kita jita bidā biyā choo hnām (10)

Maṇicūḍa²⁵ rājāna nirargalayajña²⁶ yānā:
thava māṃsa dachinā bila hnām
kāo kāo rākṣasa jiguli rakta māṃsa
dachinā biya dhakā: oyā²⁴ hnām (11)

yajñāna²⁷ kohām ose²⁸ rājāyā hmasa jomse
hinu jomse bhojana yāta hnām
rājāna soka²⁹ bele rākṣasa khanāo³⁰
huhukāra hālāo cona hnām (12)

rājāna ājñā jula cha santoṣa ma juio
ji śarīradeha phunā oni³¹ hnām
hi tone gāta āo māṃsa dāna bio jita
pityākana dāha juyā cona hnām (13)

thava putra Padmottara³² tiri³³ Padmābatī rānī
sakala prajāloka khola hnām
thuguli sabada nase³⁴ rākṣasa tama cāse
humkāraṇa hālāo cona hnām (14)

rājāna ājñā jula rākṣasa salatāo
cha santoṣa juyaka nava hnām
dhanya dhanya Maṇicūḍa³⁵ chana dayākṛpāna
ji ati kṛtāratha jula hnām (15)

rākṣasarūpa tolatuse Indrayā rūpa kāse
oṣadhi³⁶ ārāadhanā yāta hnām
Indrayā jogana oṣadhi³⁶ ārāadhanā yānā:
rājāyāta lepana³⁷ yāta hnām (16)

Indrana belā kāse antardhāna³⁸ juyā bijyāta
rājāna namaskāra yāta hnām
Marīci³⁹ ṛṣīśvarana⁴⁰ Maṇicūḍa³⁵ rājāyāke
Padmābatī kanyā dāna phona hnām (17)

vyā. ²⁵ Ba: mani°. ²⁶ Ba: niragaḍa jaj°. ²⁷ Ba: jaj°. ²⁸ Ba: vase. ²⁹ Ba: svaka. ³⁰ Ba: khā°. ³¹ Ba: vanī. ³² Ba: °otara. ³³ Ba: trī. ³⁴ Ba: nyamse. ³⁵ Ba: mani°. ³⁶ Ba: okhadhi. ³⁷ Ba: °nā. ³⁸ Ba: antadhyāna. ³⁹ Ba: mālici. ⁴⁰ Ba: rikhi°. ⁴¹ Ba: jaj°. ⁴² Ba: °nam. ⁴³ Ba: °latha.

Maṇicūḍa³⁵ rājāna thava tirī Padmābatī
yajñayā⁴¹ dachinā bila hnām

Maṇicūḍa³⁵ rājāna⁴² yajña pūrṇa yānāo
guruyāta dachinā bila hnām (18)

daulatā⁴³ drabya⁴⁴ tase hastī ratna tayāo
guruyāta dachinā bila hnām
sakala lokana rājyāke belā kāse
thao thao chemsa lihām ona hnām (19)

Duṣprasaha⁴⁵ rājāna durmati juyāo
hastī ratna phonakala hala hnām
hastī ratna biya lā saṃgrāma yāya lā
kita rājya tolatāo huni hnām (20)

saṃgrāma yāya dhālasā parajāna duḥkha sii
āo jina chu yānā cone hnām
thathinagu belasa pratyekabuddha oyāo
tapasyā yātakala yana hnām (21)

Padmābatī rānina svāna thvaya⁴⁶ dhakāo
bana bana hilāo jula hnām
Indrana byādha⁴⁷ juse Padmābatī rāniyāta
guṃkhina dāyāo yana hnām (22)

Padmābatī rānina Maṇicūḍayā⁴⁸ nāma kāse
atina⁴⁹ bilāpa yāta hnām
Maṇicūḍa rājāna bhalasā biyāo
byādhana⁵⁰ tolatāo ona hnām (23)

Padmābatī rānina rājyā seba yāse
sinehana⁵¹ khoyāva cona hnām
rājāna bodha yāta ṛṣiyā⁵² seba yāo
lipatasa mokṣagati lāi hnām (24)

Duṣprasahayā⁵³ rājyasa ma bhina roga ola
rogana kayāo cona hnām
roga sānta yāya dhakā: Maṇicūḍa⁵⁴ rājyāke
maṇi⁵⁵ dānā phonakala chota hnām (25)

brāhmaṇapani oyāo Maṇicūḍa⁵⁴ rājyāke
maṇi⁵⁵ dāna phonāo cona hnām
dharma artha kāmānānaṃ mokṣa lāya bāmchā yānā:
maṇi⁵⁵ dāna kāo dhakā: dhāla hnām (26)

⁴⁴ Ba: darbya. ⁴⁵ Ba: durupasa. ⁴⁶ Ba: thaya. ⁴⁷ Ba: °dhā. ⁴⁸ Ba: mani°. ⁴⁹ Ba: atitam. ⁵⁰ Ba: °dhāna. ⁵¹ Ba: sile°. ⁵² Ba: rikhiyā. ⁵³ Ba: duru-
pasayā. ⁵⁴ Ba: mani°. ⁵⁵ Ba: mani. ⁵⁶ Ba: phola. ⁵⁷ Ba: thathimna°.

brāhmaṇapanisena karati kayāo
rājāyā kapāla phāla⁵⁶ hnām
thathinagu⁵⁷ belasa bhūmi kampamāna juse
debaloka hāhākāra⁵⁸ hmala hnām (27)

maṇi⁵⁵ dāna kayāo maṇi⁵⁵ silāo
laṃkhana hāhā yānā bila hnām
Maṇicūḍa⁵⁴ rājāyā dharmayā prabhābana
śarīra nirmala jula hnām (28)

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śrī-Gaṃgāsa snāna yānā² belasa khana hnām (dhu°)
cheṃsa ji lihām³ vayā⁴ Gandharba sumaraṇa yānā
Sulocanā⁵ rānī⁶ lāya⁷ kāmanāna⁸ hnām
Gaṃgāsāgara tare yānā⁹ vasayā¹⁰ deśa svase¹¹
mālinīyā¹² cheṃsa bāsa¹³ lāta¹⁴ hnām (1)
Mādhaba rājāna mālinīyā cheṃsa evanā¹⁵
anega bhākhā hlānā evana¹⁶ hnām
mālinīyā¹² cheṃsa cvase¹⁷ anega rasabasa
mālako¹⁸ khaṃ hlānā evana¹⁶ hnām (2¹⁹)
ayale²⁰ mālinī²¹ āmāju hnihnichiyā svāna hanāgu
āma svāna suyāta hanā hnām
ayale²⁰ bhāju hāya²² thuguli²³ svāna hanāgu
Sulocanā⁵ rānīyāta²⁴ hanā hnām (3)
ayale²⁰ mālinī āmāju āma svāna²⁵ hane jiva²⁶ lā²⁷
cha tvāka ni²⁸ hanāva²⁹ svaye hnām
ākhalana svāna haṃse³⁰ mālako³¹ khaṃ tase
mālinīyā lāhātisa³² bila³³ hnām (4)

⁵⁸ Ba: °kāla.

¹ Ba p. 24 ff.; Mat 63 (p. 63 ff., shorter version); Pu 28 (p. 31 ff., shorter version); Pu⁴ 32 (p. 37 ff., shorter version). ² LR: °nāva. ³ Ba: pi°; Pu: lihām; LR: lihā. ⁴ LR: voyā. ⁵ Ba: suracanā. ⁶ LR, Mat and Pu omit rānī. ⁷ Ba: rāya; Mat: dāye; LR: lāye. ⁸ Ba: kāmanā; Mat: kāmanānaṃ. ⁹ Ba: yāse. ¹⁰ Ba: osayā. ¹¹ Mat, Pu, LR: vanā. ¹² Ba: mārinīyā. ¹³ Ba: ji, instead of bāsa. ¹⁴ Ba: onā. ¹⁵ Ba: conā. ¹⁶ Ba: cona. ¹⁷ Ba: coṃse. ¹⁸ Ba: mārako. ¹⁹ Whole v. missing in Mat and Pu. ²⁰ Ba: ayare; LR: ayele. ²¹ Ba: māri°. ²² Ba: haya; LR: hāye. ²³ Ba: °guri. ²⁴ Ba: lānīyāta. ²⁵ Mat and Pu: jimisena, instead of āma svāna. ²⁶ Ba: jio. ²⁷ Ba: rā. ²⁸ Missing in Ba; Mat, Pu: nim°. ²⁹ Ba: hanāo ji. ³⁰ Ba, Mat, Pu: haṃse. ³¹ Ba: mārā māko. ³² Ba: rāhā°. ³³ Ba: bira. ³⁴ Ba: thuguli. ³⁵ Ba: khaṃse; Mat: haṃse. ³⁶ Ba: rasa. ³⁷ Ba:

uguli³⁴ svāna svase³⁵ mālinī khusi³⁶ juse³⁷
 uguli³⁸ svāna jvase³⁹ vana⁴⁰ hnām
 Sulocanā rāniyā⁴¹ sabhāsa vanāva⁴²
 rāniyā⁴¹ lāhātisa⁴³ bila⁴⁴ hām (5)

Sulocanā rānina uguli³⁸ svāna svase⁴⁵
 sunāna hana dhakā: nena⁴⁶ hnām
 apuruṣa sundara chahma⁴⁷ ji chemsa bāsa⁴⁸ vala⁴⁹
 vahmasena⁵⁰ hana dhakā: kana hnām⁵¹ (6)

ayale⁵² mālinī⁵³ āmāju āma puruṣa juyu su kha
 jina jā gva belasa ma khanā hnām
 āmanam chu khañ hlāta chu dhakā: dhāla⁵⁴ jita
 jita jā mele⁵⁵ biyā chvayu⁵⁶ hnām (7¹⁹)

ayale⁵² rāni hāya vala⁵⁷ chike māyā tase
 Mādhaba rājā dhakā: dhāla⁵⁴ hnām
 khvālayā⁵⁸ thānabāna Kāmadeba samāna
 thathihma⁵⁹ puruṣa chahma⁶⁰ jhāla⁶¹ hnām (8⁶²)

thuguli⁶³ bhākhā nese⁶⁴ rāniju⁶⁵ hatāsa cāse
 juguti ni yāya dhakā: dhāla⁵⁴ hnām
 manasa tana mana va puruṣa sumaraṇa
 anega jatna juguti yāta hnām (9⁶²)

Sulocanā rānina⁶⁶ sakhigana⁶⁷ litakāva⁶⁸
 ujhānasa hmite dhakā: vana⁶⁹ hnām
 mālini⁷⁰ chem⁷¹ salatāva⁷² yakāntasa evanāva⁷³
 sakhigana⁷⁴ ujhānasa chvata⁷⁵ hnām (10)

tāse. ³⁸ Ba: thuguri. ³⁹ Ba: jonā. ⁴⁰ Ba: ona. ⁴¹ Ba: rāniyā. ⁴² Ba: onāo. ⁴³ Ba: rāhā°. ⁴⁴ Ba: bira. ⁴⁵ Ba: khamse. ⁴⁶ Ba: dhāra. ⁴⁷ Ba: chama. ⁴⁸ Mat: bāsaṃ. ⁴⁹ Ba: che jhārama, instead of chemsa bāsa vala. ⁵⁰ Mat: bamhasena. ⁵¹ Ba: renders the whole l. as: omana thugu svāna hana nhām. ⁵² Ba: ayare. ⁵³ Ba: mārinī. ⁵⁴ Ba: dhāra. ⁵⁵ Ba: mere. ⁵⁶ Ba: choyu. ⁵⁷ Ba: ola. ⁵⁸ Ba: khvārayā. ⁵⁹ Ba: thathima. ⁶⁰ Ba: chama. ⁶¹ Ba: jhāra. ⁶² Whole v. missing in Mat and Pu. ⁶³ Ba: thuguri. ⁶⁴ Ba: nase. ⁶⁵ Ba: rāni°. ⁶⁶ Ba: rāniyā. ⁶⁷ Mat, Pu: °gana; Ba: sakhi jana. ⁶⁸ Ba: munakāo. ⁶⁹ Ba: ona. ⁷⁰ Ba: mārinī. ⁷¹ Ba: che. ⁷² Ba: saratāo. ⁷³ Ba: conāo; Mat and Pu give the whole l. as: thama yāka^a vanāva mālinī salatāva. ⁷⁴ Ba: sakhijana. ⁷⁵ Ba, Mat, Pu: chota. ⁷⁶ Mat. Pu, Pu⁴: khamse. ⁷⁷ Pu: kicotanam. ⁷⁸ Ba

^a = thamayāka.

ma khana the khāpā khamse⁷⁶ kicotana⁷⁷ kitakāva⁷⁸
 bāgvala⁷⁹ mikhā kase⁸⁰ svata hnām
 Mādhaba rājāyā ati nidrā⁸¹ juyā⁸² svana⁸³
 khvālasa⁸⁴ pitu⁸⁵ piyā⁸⁶ svata⁸⁷ hnām (11)

danāva⁸⁸ svava bele⁸⁹ Mādhaba rājāna⁹⁰
 sapanāsa khanā the tu tāla⁹¹ hnām
 rājāva⁹² rānīva⁹³ thithi netra⁹⁴ cū lānāva⁹⁵
 mūrchāna kala⁹⁶ thithi nihma⁹⁷ hnām (12)

rānīna ājñā jula thanina⁹⁸ pe⁹⁹ hnusa
 jita jā mele¹⁰⁰ biya¹⁰¹ tena¹⁰² hnām
 rājā dakva¹⁰³ munakāva¹⁰⁴ svayambara nyāyakāva¹⁰⁵
 Guṇākara rājāyāta biyu hnām (13)

Mādhaba rājāna¹⁰⁶ rānīyāta satya¹⁰⁷ bila
 jajñasa¹⁰⁸ haraṇa¹⁰⁹ yānā yane hnām
 Bhadraba sala gase salayā¹¹⁰ hmasa tase
 begana bvātakala¹¹¹ yane hnām (14)

mālako¹¹² khañ hlāse rājāyāke belā¹¹³ kāse
 Sulocanā thava¹¹⁴ chemsa¹¹⁵ vana¹¹⁶ hnām
 mātanasā cvanāva¹¹⁷ hlāko khañ nenāva¹¹⁸
 kucetahma kvahām vayā cvana hnām¹¹⁹ (15)

Mādhaba rājāyā mana ati harṣa juse
 ānandana denāva¹²⁰ cvana¹²¹ hnām
 Sulocanā rānīyā manasa harṣa kāse
 ānandana¹²² denāva¹²⁰ cvana¹²¹ hnām (16¹²³)

gives the whole l. as: makhu the nenaka khāpā ni khanāo. ⁷⁹ Ba: *bāgvara*; Mat, Pu: *bāgola*. ⁸⁰ Ba: *kanā*. ⁸¹ Ba: *nimdrā*. ⁸² Ba: *juyāo*. ⁸³ Missing in Ba.
⁸⁴ Ba: *khvārasa*. ⁸⁵ Mat: Pu: *pittu*. ⁸⁶ Ba: *pise*. ⁸⁷ Ba: *cona*. ⁸⁸ Ba: *danāo*.
⁸⁹ Ba: *svatarithe*^a. ⁹⁰ Ba: *rājānaṃ*. ⁹¹ Ba: *cona*, instead of *tu tāla*. ⁹² Ba: *rājāo*. ⁹³ Ba: *rānīo*. ⁹⁴ Ba: *mikhā*^b. ⁹⁵ Ba: *khanāo*, instead of *cū lānāva*.
⁹⁶ Ba: *kara*. ⁹⁷ Ba: *nimha thithi* (for *thithi nihma*). ⁹⁸ Ba: *thaniyā*. ⁹⁹ Mat, Pu: *pya*. ¹⁰⁰ Ba: *mere*. ¹⁰¹ Ba: *biyā*; Pu: *biye*. ¹⁰² Ba: *choyu*; Pu: *tyana*.
¹⁰³ Ba, Mat, Pu: *dako*. ¹⁰⁴ Ba: *munakāo*. ¹⁰⁵ Ba: *nāyakāo*. ¹⁰⁶ Ba: *rājānaṃ*.
¹⁰⁷ Ba: *sate*. ¹⁰⁸ Ba: *jagyasa*; Pu: *jajñesa*. ¹⁰⁹ Ba: *haraṇa*. ¹¹⁰ Ba: *sarayā*.
¹¹¹ Ba: *bvātakāo*. ¹¹² Ba: *mārako*. ¹¹³ Ba: *berā*. ¹¹⁴ Ba: *thao*. ¹¹⁵ Ba: *chesa*. ¹¹⁶ Ba: *ona*. ¹¹⁷ Ba: *conāo*; Mat, Pu: *conāva*. ¹¹⁸ Ba: *nanāo*. ¹¹⁹ Ba gives the whole l. as: *cetaki jā chakhe onā conā nhām*. ¹²⁰ Ba: *denāo*. ¹²¹ Ba: *cona*. ¹²² Ba: *ḍanaṃ*. ¹²³ Whole v. missing in Mat and Pu. ¹²⁴ Ba: *svayaṇa*.

^a = *svata ri te*.

^b *Synonym*.

svayambara¹²⁴ nyāyakāva¹²⁵ rājā¹²⁶ dakva¹²⁷ munakāva¹²⁸

Sulocanā kanyā biya¹²⁹ tena¹³⁰ hnām

Sulocanā rānina¹³¹ Mādhava ma khanāva¹³²

manasa ati dhandā jula hnām¹³³ (17)

Mādhava rājāyā ati nidrā vayāva¹³⁴

kucetana¹³⁵ sala¹³⁶ gayā vana¹³⁷ hnām

Sulocanā rānina yānana¹³⁸ khanāva

Mādhava vala dhakā: cvana¹³⁹ hnām¹⁴⁰ (18)

hāmala¹⁴¹ kuśa tase māma bubā¹⁴² nihmasena

Sulocanā kanyā biya¹⁴³ tena¹⁴⁴ hnām

salayā begana¹⁴⁵ kubuddhi kucetana¹⁴⁶

Sulocanā haraṇa¹⁴⁷ yānā yana hnām (19)

rājā rānī ādina¹⁴⁸ samasta lokapani

sakala¹⁴⁹ ātāhana¹⁵⁰ cvana¹⁵¹ hnām

Guṇākara rājāyā ati lajyā¹⁵² juyāva¹⁵³

phakīra¹⁵⁴ juyāva¹⁵⁵ vana¹⁵⁶ hnām (20)

Mādhava rājāyā hnelana¹⁵⁶ cāyāva

javaṃ khavaṃ svayāva cvana hnām¹⁵⁷

sala¹⁵⁸ ma du¹⁵⁹ khanāva¹⁶⁰ begana bvānā¹⁶¹ vana¹⁶²

svayambara¹⁶³ dhunakāva¹⁶⁴ cvana¹⁶⁵ hnām (21)

loka paṃcāyā khañ nese¹⁶⁶ nirāśa¹⁶⁷ juyāva¹⁶⁸

phakīra¹⁵³ juyāva¹⁶⁹ vana¹⁷⁰ hnām¹⁷¹

Sulocanā rānīyā nāma tu¹⁷² jaka kāse

deśasa hitu hirā jula¹⁷³ hnām (22)

vara. ¹²⁵ Ba: *nāyakāo*. ¹²⁶ Ba: *anega*. ¹²⁷ Ba: *jātrā*. ¹²⁸ Ba: *yāse*.

¹²⁹ Pu: *biye*. ¹³⁰ Mat, Pu: *tyana*. ¹³¹ Ba: *rānīyā*. ¹³² Ba: *khanāo*. ¹³³ Ba gives

the whole l. as: *anega dhamdā kāse cona nhām*. ¹³⁴ Ba: *juyāo*. ¹³⁵ Ba: *cerana*.

¹³⁶ Ba: *sara*. ¹³⁷ Ba: *ona*. ¹³⁸ Pu: *yānanam*. ¹³⁹ Mat: *cona*. ¹⁴⁰ Ba gives

the last two lines as:

surocanā rānina mādhaba ora dhakā

manasa bhālapāva cona nhām //

¹⁴¹ Ba: *hāmora*. ¹⁴² Mat: *babu*. ¹⁴³ Ba, Pu: *biye*. ¹⁴⁴ Mat, Pu: *tyana*. ¹⁴⁵ Ba:

begana sara gase, instead of *salayā begana*. ¹⁴⁶ Ba: *celana*. ¹⁴⁷ Ba: *haraṇa*.

¹⁴⁸ Ba: *ādipani*. ¹⁴⁹ Ba: *sakara*. ¹⁵⁰ Ba, Mat: *hāna*; Pu: *hanam*. ¹⁵¹ Ba,

Mat: *cona*. ¹⁵² Ba: *nira āsā* (= *nirāśa*), instead of *ati lajyā*. ¹⁵³ Ba: *juyāo*.

¹⁵⁴ Ba, Mat, Pu, Pu⁴ *kira*. ¹⁵⁵ Ba: *ona*. ¹⁵⁶ Ba: *nhayanam*; Pu: *nhelanam*.

¹⁵⁷ Ba gives the whole l. as: *danāo jao khao svata nhām*. ¹⁵⁸ Ba: *sara jā*. ¹⁵⁹ Ba:

dayāo. ¹⁶⁰ Missing in Ba. ¹⁶¹ Ba: *bvāna*; Pu: *bvānāva*. ¹⁶² Ba: *ona*; missing

in Pu, Pu⁴. ¹⁶³ Ba: *svayamvara*. ¹⁶⁴ Ba: *dhunakāo*. ¹⁶⁵ Ba, Mat: *cona*.

¹⁶⁶ Ba: *niase*. ¹⁶⁷ Ba: *nira āsā*. ¹⁶⁸ Ba: *juyāo*; Mat and Pu give the whole l. as:

mādhava rājāna sulocanāyā birahana. ¹⁶⁹ Ba: *juyāo*. ¹⁷⁰ Ba: *ona*. ¹⁷¹ The

shorter version given in Mat, Pu and Pu⁴ ends here. ¹⁷² Ba: *tum*. ¹⁷³ Ba: *jura*.

chaguri deśasa bāsa yānā dila¹⁷⁴ vasa¹⁷⁵
 lucāna¹⁷⁶ dāgā biyā yana hnām
 rājāyā bastra ādi dhāra tarabāra jvanāva¹⁷⁷
 lucā¹⁷⁸ jā chakhe bise vana hnām (23)
 salayā¹⁷⁹ hmasa tase begana yanakāva¹⁸⁰
 chaguri banāntara yana hnām
 salahmana¹⁸¹ kvahām¹⁸² vayā: rānīyā khvāla¹⁸³ svayā:
 trijana yāya dhakā: dhāla¹⁸⁴ hnām (24)
 rānīyā manasa cetaki khanāva¹⁸⁵
 jatna ni yāya dhakā: dhāla¹⁸⁴ hnām
 cetakiyā lāhātisa¹⁸⁶ ratnayā mālā¹⁸⁷ bise
 madhicadhi nyānā haki dhāla¹⁸⁴ hnām (25)
 Sulocanā rānina salayā¹⁸⁸ hmasa gase
 begana chakhe bvānā¹⁸⁹ vana¹⁹⁰ hnām
 thathina belasa¹⁹¹ lucāna¹⁹² nāpa lāta
 Sulocanā rānīyāta syāya tena hnām (26)
 Sulocanā rānina anega juguti yāse
 lucāyāta¹⁹³ tumthisa kva phānā chvata¹⁹⁴ hnām
 lucāyā¹⁹⁵ bastra kāse thuguri bastra tise
 dhāra tarabāra kva¹⁹⁶ khāyāo vana¹⁹⁰ hnām (27)
 Sulocanā rānina mijanarūpa kāse
 begana sala¹⁹⁷ gase vana¹⁹⁸ hnām
 byāghrana khanāva¹⁹⁹ begana bvānā²⁰⁰ vase²⁰¹
 Sulocanā²⁰² naya dhakā: vala²⁰³ hnām (28)
 byāghra vava²⁰⁴ khanā: Sulocanā gyānāva²⁰⁵
 hatāsana dhupa kayā: sula²⁰⁶ hnām
 byāghrayā hmutusa lānā: penana²⁰⁷ phvata²⁰⁸ cālā:
 byāghra jā vāthāvāthā sana hnām (29)
 mijanarūpa kāse byāghranī syānāva²⁰⁹
 deśasa duhām vanā: svata hnām
 salayāta bala bise salayā²¹⁰ hmasa gase
 deśayā dathu dathu jula hnām (30)

174 Ba: *dira*. 175 Ba: *osa*. 176 Ba: *ru*°. 177 Ba: *jonāo*. 178 Ba: *ru*°. 179 Ba: *sarayā*.
 180 Ba: °*kāo*. 181 Ba: *saramhana*. 182 Ba: *kohā*. 183 Ba: *khvāra*.
 184 Ba: *dhāra*. 185 Ba: °*nāo*. 186 Ba: *rāh*°. 187 Ba: *mārā*. 188 Ba: *sarayā*.
 189 Ba: *bvāna*. 190 Ba: *ona*. 191 Ba: *berasa*. 192 Ba: *ru*°. 193 Ba: *ru*°. 194 Ba: *chota*.
 195 Ba: *ru*°. 196 Ba: *ko*. 197 Ba: *sara*. 198 Ba: *ona*. 199 Ba: °*nāo*.
 200 Ba: *bvāna*. 201 Ba: *ose*. 202 Ba: *suro*°. 203 Ba: *ora*. 204 Ba: *oo*.
 205 Ba: °*nāo*. 206 Ba: *sura*. 207 Ba: *penanaṃ*. 208 Ba: *phota*. 209 Ba: °*nāo*.
 210 Ba: *sarayā*. 211 Ba: *sunām*^a. 212 Ba: *dhāra*. 213 Ba: *chamā*^a.

^a Mod.

thuguli deśayā puruṣajanapanisena
byāghranī sunāna²¹¹ syāta dhāla²¹² hnām
apuruṣa sundara chahma²¹³ sala jā gase vala²¹⁴
vahmana²¹⁵ syāñāva²¹⁶ vana²¹⁷ hnām (31)

thuguli deśayā kāji bhāradārāpanisena²¹⁸
ana vana²¹⁹ vāyo kāji dhāla²²⁰ hnām
mijanarūpa rānī thuguli deśasa
cākārī yāya dhakā: dhāla²²⁰ hnām (32)

chana chu puruṣārtha²²¹ davo²²² jñāna guṇa chu chu davo²²²
thuguli davo²²² dhakā: ²²³kaṃo hnām
mebana²²⁴ ma phayāgu ugu yāya phayā jina
ji nāma Mahābīra khavo²²⁵ hnām (33)

thuguli bhākhā nese²²⁶ kāji bhāradārāpanisena²¹⁸
rājāyā thāsa bvanā yana hnām
mijanarūpa rānī rājāyā hajūrīsa
salāma yānāva²²⁷ cvana²²⁸ hnām (34)

thuguli²²⁹ deśasa gayadā chahmasena
upadraba yānāva²²⁷ cvana²²⁸ hnām
thva jujupanisena gayadā lāya²³⁰ ma phayā
Mahābīra salatāva²³¹ dhāla²³² hnām (35)

rājāyā ājñā nese²³³ ji vane²³⁴ dhakā: dhāse
anega śastra jvanā²³⁵ vana²³⁶ hnām
salayāta bala bise salayā²³⁷ hmasa gase
gayadā syāya dhakā: vana²³⁶ hnām (36)

saine²³⁸ chakhe tase yakānta thama vase²³⁹
gayadāyā samipasa²⁴⁰ vana²³⁶ hnām
gayadāna khanāva²⁴¹ begana bvānā²⁴² vase²³⁹
Mahābīra syāya dhakā: vala²⁴³ hnām (37)

gayadā vava khanā: Mahābīra gyānāva²⁴⁴
simāsa thahām vanā cvana²⁴⁵ hnām
begana gayadā vayā: ²⁴⁶simāyā kvasa²⁴⁷ cvase
vāhām vāhām khāyāva²⁴⁸ cvana²⁴⁵ hnām (38)

214 Ba: ora. 215 Ba: omhana. 216 Ba: syāñāo. 217 Ba: ona. 218 Ba: bhādrāpa°. 219 Ba: ona ona, instead of ana vana. 220 Ba: dhāra. 221 Ba: puruṣāta. 222 Ba: dao. 223 Ba: dhaka. 224 Ba: mebanam. 225 Ba: khao. 226 Ba: nase. 227 Ba: yāñāo. 228 Ba: cona. 229 Ba: °guri. 230 Ba: rūya. 231 Ba: saratāo. 232 Ba: dhāra. 233 Ba: nase. 234 Ba: one. 235 Ba: jonā. 236 Ba: ona. 237 Ba: sarayā. 238 Ba: saīne. 239 Ba: ose. 240 Ba: samī°. 241 Ba: °nāo. 242 Ba: bvāna. 243 Ba: ola. 244 Ba: °nāo. 245 Ba: cona. 246 Ba: oyā. 247 Ba: kosa. 248 Ba: °yāo. 249 Ba:

gayadā cvana khanā: Mahābīra gyānāva²⁴⁴
 jvanāva¹⁷⁷ cvana dhupa toka phira hnām
 dhupa jā ku tina vanā:²⁴⁹ kathusa lānāo²⁵⁰
 gayadā vāthāvāthā sana hnām (39)

thuguli²⁵¹ khanāva²⁵² begana kvahām²⁵³ vase
 khaḍgana tvāka hlānā bila hnām
 gayadā syāka khanā: apasarā pehām vava²⁵⁴
 pyākhana²⁵⁵ huyāva²⁵⁶ kena hnām (40)

thuguli²⁵¹ khanāva²⁵² mijanarūpa rānī
 kautuka cāyāva²⁵⁷ kena hnām
 saine²⁵⁸ salatāva²⁵⁹ gayadā sika khanā:
 harṣana sala²⁶⁰ gase vana²⁶¹ hnām (41)

gayadā syākaguli²⁶² rājā vāta tāyāva²⁶³
 rājā jā ati khusī²⁶⁴ jula hnām
 bādya ko thātakāva²⁶⁵ pyākhana huyakāva²⁶⁶
 sindūrajātrā²⁶⁷ yāse hala²⁶⁸ hnām (42)

Mahābīra khanāva²⁶⁹ rājā ati khusī juse
 thava hmyāya kanyā dāna bila²⁷⁰ hnām
 mijanarūpa rānī o yāya ma siyāva²⁷¹
 dhāra tarabārāsa phayākāla²⁷² hnām (43)

svayambara dhunakāva²⁷³ bachi rājya biyāva²⁷⁴
 Mahābīra thava²⁷⁵ deśa tala²⁷⁶ hnām
 loka paṃca munakāva²⁷³ ati rasa harṣa yāse
 thava²⁷⁵ cheṃsa²⁷⁷ tala²⁷⁶ nihma²⁷⁸ sukham²⁷⁹ hnām (44)

thuguli²⁸⁰ deśayā Gaṃgāyā tīrasa²⁸¹
 caukina piyakāva²⁸² tala²⁷⁶ hnām
 gvahmayā gugu khamna²⁸³ Gaṃgāsa siya vayu²⁸⁴
 bvanāva²⁸⁵ jigu thāsa haki hnām (45)

onā.	²⁵⁰ Ba: rānāo.	²⁵¹ Ba: °guri.	²⁵² Ba: °nāo.	²⁵³ Ba: kohūṃ.	²⁵⁴ Ba:
vao.	²⁵⁵ Ba: pekhana.	²⁵⁶ Ba: huyāo.	²⁵⁷ Ba: cāyāo.	²⁵⁸ Ba: suīne.	²⁵⁹ Ba:
saratāo.	²⁶⁰ Ba: sara.	²⁶¹ Ba: ona.	²⁶² Ba: °guri.	²⁶³ Ba: tāyāo.	²⁶⁴ Ba:
°si.	²⁶⁵ Ba: °kāo.	²⁶⁶ Ba: °kāo.	²⁶⁷ Ba: simdhūra j°.	²⁶⁸ Ba: hara.	²⁶⁹ Ba:
°nāo.	²⁷⁰ Ba: bira.	²⁷¹ Ba: siyāo.	²⁷² Ba: °kāra.	²⁷³ Ba: °kāo.	
²⁷⁴ Ba: °yāo.	²⁷⁵ Ba: thao.	²⁷⁶ Ba: tara.	²⁷⁷ Ba: chesa.	²⁷⁸ Ba:	
nīma.	²⁷⁹ Ba: sukha.	²⁸⁰ Ba: °guri.	²⁸¹ Ba: ti°.	²⁸² Ba: °kāo.	²⁸³ Ba:
khana.	²⁸⁴ Ba: oyu.	²⁸⁵ Ba: bvanāo.	²⁸⁶ Ba: °nāo.	²⁸⁷ Ba: cerana.	²⁸⁸ Ba:

Sulocanā ma khanāva²⁸⁶ kubuddhi celana²⁸⁷
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ jvanāva²⁹⁰ yanāva²⁹¹
 lavo hlāta²⁹² Mahābīrayāta hnām (46)

Guṇākara²⁹³ rājāyā Sulocanā ma lānāva²⁹⁴
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ bvanāva²⁸⁵ yanāva²⁹¹
 Mahābīrayā sabhāsa yana hnām (47)

dañ jhi dañ dayā: naṃ Sulocanā ma luyāva²⁹⁵
 manasa biraha tu jula hnām
 Mādhaba rājāyā Sulocanā ma luyāva²⁹⁵
 birahana siya dhakā: vala hnām (48)

Mādhaba rājāyā ati bedanā juyāva¹⁶⁹
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ bvanāva²⁸⁵ yanāva²⁹¹
 Mahābīrayā sabhāsa yana hnām (49)

Mahābīra rājāna⁹⁰ chahnuyā²⁹⁶ dinasa
 hmati²⁹⁷ hmati²⁹⁷ bicā: yānā: nena hnām
 Mādhaba rājāyāta talasa²⁹⁸ bvanā²⁹⁹ yanā
 gupta khañ thithi hlānā cvana³⁰⁰ hnām (50)

mijanarūpa rānī cela³⁰¹ jā khanāva²⁸⁶
 atina krodha yānā cvana³⁰⁰ hnām
 caṇḍāla³⁰² salatāva³⁰³ cetaki lavo hlāta²⁹²
 chulina suyā: syāo dhāla³⁰⁴ hnām (51)

thulita³⁰⁵ dhunakāva²⁷³ bistāra-khañ nese³⁰⁶
 Mādhaba rājāyāke nena³⁰⁷ hnām
 Mahābīra rājāyā ājñā the nenāva³⁰⁸
 Mādhaba rājāyāta kana hnām (52)

Guṇākara²⁹³ rājāyāke mālako³⁰⁹ khañ nese³⁰⁶
 thava²⁷⁵ deśa huni dhakā: dhāla hnām
 Mahābīra rājāna⁹⁰ anega buddhi bise
 Guṇākara²⁹³ thava²⁷⁵ deśa chvata³¹⁰ hnām (53)

ora. ²⁸⁹ Ba: °kina. ²⁹⁰ Ba: jvanāo. ²⁹¹ Ba: °nāo. ²⁹² Ba: raolhāta, instead
 of lavo hlāta. ²⁹³ Ba: guna°. ²⁹⁴ Ba: rānāo. ²⁹⁵ Ba: ruyāo. ²⁹⁶ Ba: chanuyā.
²⁹⁷ Ba: mhati. ²⁹⁸ Ba: taresa. ²⁹⁹ Ba: bonā. ³⁰⁰ Ba: cona. ³⁰¹ Ba: cera.
³⁰² Ba: caṇḍāra. ³⁰³ Ba: saratāo. ³⁰⁴ Ba: dhāra. ³⁰⁵ Ba: thurita. ³⁰⁶ Ba:
 nase. ³⁰⁷ Ba: nana. ³⁰⁸ Ba: nenāo. ³⁰⁹ Ba: mārako. ³¹⁰ Ba: chota. ³¹¹ Ba:

mijanarūpa rānī Mādhaba rājāyāke
chu chu duḥkha jula dhakā: nena³¹¹ hnām
Mādhaba rājāna⁹⁰ dhāla Sulocanā ma khanāva³¹²
Gaṃgāsa siya dhakā: vayā³¹³ hnām (54)

Mādhabayā khañ nese³⁰⁶ thithi mikhā khvabi tase
duḥkha³¹⁴ sukhayā khañ hlānā cvana³⁰⁰ hnām
thathina belasa³¹⁵ mijanarūpa rānī
thavagu³¹⁶ bastra tvayā³¹⁷ kena³¹⁸ hnām (55)

Mādhaba rājāyā manasa bhā:lapā³¹⁹ the³²⁰
Sulocanā sahitana lāta³²¹ hnām
nihma rānīpanisena chahma svāmī³²² bhā:lapāva³²³
caraṇasa³²⁴ bhoka puse cvana³⁰⁰ hnām (56)

Mādhaba rājāna rājā rānī ādipani
loka paṃca bujhay yānā: dhāla³⁰⁴ hnām
thuliyā³²⁵ nimittina anega duḥkha³¹⁴ sise
sahalapā³²⁶ jina juyā thani hnām (57)
thulita³⁰⁵ ājñā juse rājāyāke belā³²⁷ kāse
thava²⁷⁵ deśa vane³²⁸ dhakā: dhāla³⁰⁴ hnām
mālako³⁰⁹ khañ hlāse thithi bhākhā satya tase
lihām³²⁹ vala²⁸⁸ svahma³³⁰ thava²⁷⁵ rājyasa hnām (58)

thava²⁷⁵ rājya thenakāva³³¹ māma bubā darśana yāse
duḥkha³¹⁴ sukha khañ hlānā cvana³⁰⁰ hnām
Mādhaba rājāyā svahma³³⁰ tipū nāpa lāse³³²
sukha ānandana cvana³⁰⁰ hnām (59)

Mādhaba rājāyā thava²⁷⁵ deśa thenāva³³³
parajā bicā: yāse dila³³⁴ hnām
dakva³³⁵ parajā munakāva³³⁶ nyāya-nisāpa yāse cvana³⁰⁰
parajā ati sukha bila³³⁷ hnām (60)

hlākahma[yā] subacana nena³³⁸ paṃca sakasena
daśakarma(?)³³⁹ sihnājyā naṃ dhuna hnām
thuguli²⁸⁰ deśayā rājā rānī ādipani
sakaleṃ³⁴⁰ ānandana dila³³⁴ hnām (61)

ñana. ³¹² Ba: °nāo. ³¹³ Ba: oyā. ³¹⁴ Ba: dukha. ³¹⁵ Ba: berasa. ³¹⁶ Ba:
thaogu. ³¹⁷ Ba: toyā. ³¹⁸ Ba: kyana. ³¹⁹ Ba: bhārapā. ³²⁰ Ba: them.
³²¹ Ba: rāta. ³²² Ba: °mi. ³²³ Ba: bhārapāo. ³²⁴ Ba: calana°. ³²⁵ Ba, Mat, Pu:
°riyā. ³²⁶ Ba: seherapā. ³²⁷ Ba: berā. ³²⁸ Ba: one. ³²⁹ Ba: rihā. ³³⁰ Ba:
svama. ³³¹ Ba: °kāo. ³³² Ba: rāse. ³³³ Ba: °nāo. ³³⁴ Ba: dīra. ³³⁵ Ba:
dako. ³³⁶ Ba: °kāo. ³³⁷ Ba: bīra. ³³⁸ Ba: ñana. ³³⁹ Ba: °kāra^a. ³⁴⁰ Ba:
sakareṃ.

^a = °kāla(?).

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Nāgara yāhune binati abadhāna (dhu°)

māliniyā cherṇsa basabāsa yānā dila osa
bise hala ākhalayā svāna (1)

kuceta chi sebakana durajana thama juse
sala gase hala ji khuyāo (2)

ratanayā mālā bise durajana mele chose
oyā² thana dharama tayāo (3)

o belasa gupatana oyā chike darasāna
lānā jina chike ati mana (4)

puruṣayā dharamana bila ji daibana³
manoratha⁴ pūraṇa⁵ yānāo (5)

Jayaprakāśana nṛpati bacana hlāka
sukha yāya dharma yānāo (6)

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hāya hāya prabhu svāmī chi gana jhāyā
chaṃta dhandā chāya misā jyākha² yānā evanā⁵
chiva jiva evanā³ prabhu salhā-sāhuti⁴ ma du
gana jhāyā evanā³ prabhu gana vanā evanā⁵ (1)

Silutīrtha mola lhuya ati puṇya lāi
Silutīrtha vaneyāta pāsā mālā vanā⁶
pāsā māle ma te prabhu chiva jiva vane
nihma tepū⁷ Silu vane ati puṇya lāi (2)

chava jiva vaneyāta josi kene mā ni
josi⁸ kenā svayā jina bāya māli dhāla
josi⁸ kene chāya prabhu chiva jiva vane
chiva jiva mola lhuya ati puṇya lāi (3)

¹ Mal 28 (p. 18 f.); Mat 9 (p. 7 f.). ² Mal, Mat: *vayā*. ³ Mat: *daibana*. ⁴ Mat: *manaratha*. ⁵ Mat: *pu*°.

¹ Ba p. 17; Mat 71 (p. 74 ff.); Pu 37 (p. 50 ff.); Pu⁴ 42 (p. 58 ff.). ² Ba, Mat: *jyā kham*. ³ Ba, Mat, Pu: *conā*; LR: *voyā*. ⁴ Mat, Pu: *sahlā sū*°. ⁵ Ba, Mat, Pu: *diyā*. ⁶ LR: *voyā*. ⁷ Ba, Mat: *tepu*. ⁸ Ba, Mat: *jotisā*^a; Pu: *jotis*^a. ⁹ Ba:

^a Synonym.

hathyā biya ma te misā chava jiva bāi
 bujhe yānā bujhe ma jū⁹ abaśyana bāi
 thava¹⁰ cheṁna danā vanā: Dhamāthulī¹¹ bāsa
 Dhamāthulī¹¹ thyaṁkā: svayā tiri lise vala (4)

vaya dhāya ma te misā cheṁsa lihām huṁni¹²
 hathyā biya¹³ ma te misā chava jiva bāi
 nāpa¹⁴ vane nāpa¹⁴ cvane¹⁵ gathe bāya māli
 Dhamāthuliṁ danā vanā: Nyāga:mānī¹⁵ bāsa (5)

Nyāga:mānī¹⁶ thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi
 nāpa¹⁴ vane nāpa¹⁴ cvane¹⁵ gathe bāya māli
 Nyāga:māniṁ¹⁷ danā vanā: Jaiphalapauvā¹⁸ bāsa (6)

Jaiphalapauvā¹⁸ thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa cvane gathe bāya māli¹⁹
 Jaiphalapauvā²⁰ dana vanā: Rānīpauvā bāsa (7)

Rānīpauvā thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa cvane gathe bāya māli¹⁹
 Rānīpauvāṁ danā vanā: Caturālīpauvā bāsa (8)

Caturālīpauvā thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa cvane gathe bāya māli¹⁹
 Caturālīpauvāṁ danā vanā: Na:kvā:byāsī bāsa (9)

Na:kvā:byāsī thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa cvane gathe bāya māli¹⁹
 Na:kvā:byāsiṁ danā vanā: Dhaivutane²¹ bāsa (10)

Dhaivutane²¹ thyaṁkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa cvane gathe bāya māli¹⁹
 Dhaivutanaṁ²¹ danā vanā: Bhimalapākva bāsa (11)

ju. ¹⁰ Pu: thaba. ¹¹ Ba: °li. ¹² Ba, Mat: *huni*; Pu: *huṁni*. ¹³ Pu⁴: *biye*.
¹⁴ Ba, Mat: *nāpaṁ*. ¹⁵ Ba: *cone*. ¹⁶ Ba: *nyāgamani*. ¹⁷ Mat, Pu: *nyāga-*
māniṁ; Ba: *nyāgamaniṁ*. ¹⁸ Mat: *jaiphalpauvā*. ¹⁹ Whole l. missing in Mat, Pu
 and Pu⁴. ²⁰ Pu: *jaiphalp°*. ²¹ Ba, Mat: *thaibu t°*; Pu: *dhaibut°*. ²² Ba, Mat,

Bhimalapākva thyamkā: svayā tiri lise vala
 vaya dhāya ma te misā chava jiva bāi¹⁹
 nāpa vane nāpa evane gathe bāya māli¹⁹
 Bhimalapākvaṃ danā vanā: Dhumeṃyābyāsī bāsa (12)

Dhumeṃyābyāsī thyamgu bele prabhu kva²² chunā dila
 dhandā kāya ma te prabhu surtā²³ kāya ma te
 nāpa²⁴ vane nāpa evane²⁵ gathe bāya māli
 Dhumeṃyābyāsiṃ danā vanā: Lakaḍibinā bāsa (13)

bujhe yānā²⁶ bujhe ma jū²⁷ abaśya bāya māli
 Lakaḍibināṃ²⁸ danā vanā: Silutīrtha thyana
 Silutīrtha mo hluyā bele jujum gaṃke hala
 ganāṃ gane ma jyū misā hathi juyā: phuta (14)

duli evane²⁹ ma naṃ disā supālasa evana³⁰
 supālasa danā svayā prabhu khvayā³¹ hala
 chimi prabhu khvagu³² ma khu khicā khvayā³¹ hagu
 khicā khvagu³² ma khu rājā jimi svāmi khvala³³ (15)

khvaya³⁴ ma te prabhu svāmi³⁵ ji ti gyaṃhma lāi
 jujum bila tārisvāna prabhuyāta chuke
 khvaya³⁴ ma te prabhu svāmi³⁵ ji ti gyaṃhma lāi
 cha ti gyaṃhma lākeyāta tapa yāya mā ni (16)

Himālasa tapa yā:sāṃ cha ti gyaṃhma ma du
 supālasa³⁶ evanā³⁰ vanā anegu svānayā bana
 prabhu svāmi tolatāva rājā lise vana
 nihma tepū³⁷ Silu vanā yākacā ji jula (17)

ganāṃ gane ma phu misā hathi juyā: phuta
 Silutīrtha lihāṃ vayā: Bhimalapākva thyana³⁸
 Bhimalapākva thyamgu bele tiri lu maṃse vala
 Bhimalapākvaṃ danā vayā: Na:kvā:byāsī bāsa (18)

gana vanā nāpa lāya tiri lu maṃse vala³⁹
 Na:kvā:byāsiṃ danā vayā: Rānīpauvā thyana³⁸
 Rānīpauvāṃ danā vayā: Nyāga:māni⁴⁰ thyana³⁸
 Nyāga:māniṃ⁴¹ danā vayā: Paśupati thyana³⁹ (19)

Pu: ko. ²³ Pu: sūr°. ²⁴ Ba, Mat: nāpaṃ. ²⁵ Ba: cone. ²⁶ Ba: yānāṃ.
²⁷ Ba: ju. ²⁸ Mat, Pu: °nāna°. ²⁹ Ba, Mat, Pu: co°. ³⁰ Ba, Mat, Pu: co°. ³¹ Ba,
 Mat, Pu: khoyā. ³² Ba, Mat, Pu: khogu. ³³ Ba, Mat, Pu: khola. ³⁴ Ba, Mat,
 Pu: khoya. ³⁵ Ba, Mat: °mi. ³⁶ Pu: °saṃ. ³⁷ Ba, Mat: °pu. ³⁸ Ba, Mat,
 Pu: thena. ³⁹ Pu: vala // ganā°. ⁴⁰ Ba: nyāgamāni; Mat: nyāgamāni. ⁴¹ Ba:

^a Older form.

Nilakanṭha Mahādeba darasana yāya⁴²
ganām gane ma phu misā hathi juyā: phuta
Paśupati⁴³ lihām vayā: thava cheṁsa thyana⁴⁴
tha:gu⁴⁵ cheṁsa thyamgu⁴⁶ bele māma bubām nvāta (20)

dāju kijā sakasiṇaṁ helā jita yāta
tha:gu⁴⁴ cheṁsa evana⁴⁶ chāya jogi³⁷ juyā: vane⁴⁸
ganām gane ma phu misā hathi juyā: phuta
jogiyāgu⁴⁹ bhesa⁵⁰ kāse hilā mālā svaya⁵¹ (21)

rājye hilā mālā svayām⁵² cha ti gyaṁhma ma du
jhimni daṁta tapa brata jina yānā evane⁴⁶
jhim ni daṁta tapa yāsām thva ti gyaṁhma dai ma khu⁵³
ganām gane ma phu misā hathi juyā: phuta (22)

dhandā kāya ma te rānī surtā kāya ma te
thuhimachi kumārī-keti cākara-nokara biya
hīrā moti juhāra pannā tisā vasa biya
nu re rānī chava jiva tripāsā chako⁵⁴ hmite (23)

thva khañ hlāya ma te rājā jigu binti nyava
caturmāsa-abasaṁ⁵⁵ evanā³ brata sidhayake⁵⁶ mā ni
caturmāsa-abasaṁyāta⁵⁷ chaṁta chu chu mālā
ghyala sākha caku duru sakatāna mālā (24)

prajāgana⁶⁸ sakalayāta bhojana yāke mālā
svaraṁjayā⁵⁹ jogi⁶⁰ dakva samela⁶¹ yāya mālā
jogi⁶⁰ prajā dakva⁶² thyana⁶³ ji prabhu chahma ma jhā ni
snāna yānā bele jimi prabhu thyamka jhāla (25)

dhandā kāya ma te prabhu surtā kāya ma te
mātāniyā⁶⁴ bhesa kayā chala⁶⁵ yānā vāya
haya haya⁶⁶ kumārī-keti carabisa pithā evana⁶⁷ vane
carabisa jhāya ma te rānī jhāri koparū dike (26) .

nyāgamanim; Mat, Pu: nyāgamāniṁ. ⁴² Mat, Pu: yāya / ganām°. ⁴³ Pu: °pati.
⁴⁴ Ba, Mat: thagu. ⁴⁵ Ba, Mat: themgu. ⁴⁶ Ba, Mat, Pu: cone. ⁴⁷ Ba, Mat, Pu:
°gi. ⁴⁸ Mat, Pu: vane / ganām. ⁴⁹ Ba, Mat, Pu: jogiy°. ⁵⁰ Mat: dheṣa. ⁵¹ Ba,
Mat: svayā. ⁵² Ba, Mat, Pu: soyām. ⁵³ Mat: °khu / ganām; Pu: khu / ganām.
⁵⁴ Pu: chakā. ⁵⁵ Mat, Pu: absaṁ. ⁵⁶ Pu: sidhayake. ⁵⁷ Mat: absaṁ°. ⁵⁸ Ba,
Mat: °gana. ⁵⁹ Ba, Mat, Pu: °rājayā. ⁶⁰ Ba, Mat: jogi. ⁶¹ Ba, Mat, Pu: sā°. ⁶²
Pu: dako. ⁶³ Ba, Mat, Pu: thena. ⁶⁴ Ba, Mat: °niyā. ⁶⁵ Ba, Mat, Pu: chale.
⁶⁶ Ba, Mat, Pu: hāya hāya. ⁶⁷ Missing in Ba; Mat, Pu: cona. ⁶⁸ Omitted in Pu.

thathimjāgu kothāsa ji⁶⁸ gathe pithā evane⁶⁹
 carabisa vane dhakā: koṭhām pihām vala
 ekāntana chakhe vanā: bastra dakva tvala⁷⁰
 bibhūtina⁷¹ hmasa buse gerū bastraṃ puna (27)
 mātāniyā bhesa kāse chala⁶⁵ yānā vana
 ji vaya dhuna prabhu svāmī⁷² dhandā kāya ma te
 nihma nāpaṃ vane ma jyū chi ni⁷³ hnāpā jhāsa⁷⁴
 bicaṃ hilā: chita jina nāpa lāka vaya (28)
 dhanya bhāgya⁷⁵ jigu karma⁷⁶ svāmī⁷⁷ nāpa lāta
 thana evane⁷⁸ ma khu prabhu thava chemsa vane (29)

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cyā hnu cyā hnu sibā yānā Bhīmasena debayāke
 amaṃgala baradāna bila hnām (dhu°)
 ji vayā² lā lachi ma du ni chi kāya³ Sañ jhāya⁴ dhāla
 thugu chabāra li ganāva⁵ disañ hnām
 ji kāya-putā⁶ jā li gane ma khu bhalicā
 ji kāyayā⁷ lajagāla ma du hnām (1)
 ayale⁸ māju hāya⁹ chi kāyayā⁷ lajagāla ma duṣā
 jigu sibe lava hlānā biya¹⁰ hnām
 ayale⁸ bhalicā mayaju ji kāya¹¹ li gane ma jyū
 Sañdeśayā caritra¹² ni svaya hnām (2)
 ayale⁸ māju hāya⁹ chabāra niṃ li ganā disañ
 bhina jā juyi jina ma khanā hnām
 ayale⁸ bhalicā hāya⁹ dhandā chana kāya¹¹ ma te
 da chi¹³ ni dañ jaka evanā¹⁴ vayi hnām (3)
 āva jina chu yāya māju megu chu binati yāya
 china svayā¹⁵ yānāva disañ¹⁶ hnām
 ayale prabhu svāmī¹⁷ Sañ jhāya dhāya ma te
 chabāra niṃ li pināva disañ hnām (4)

⁶⁸ Ba, Mat, Pu: *cone*. ⁷⁰ Ba, Mat, Pu: *tola*. ⁷¹ Mat: °bhu°. ⁷² Ba, Mat: °mi.
⁷³ Pu: *niṃ*. ⁷⁴ Ba, Mat: °sañ. ⁷⁵ Ba and Mat: dhanya, instead of bhāgya.
⁷⁶ Pu: *kama*. ⁷⁷ Ba, Mat: °mi. ⁷⁸ Ba, Mat, Pu: *cone*.

¹ Pu 36 (p. 45 ff.); Pu⁴ 41 (p. 53 ff.). ² LR: *voyā*. ³ LR: *kāye*. ⁴ LR: *jhāye*.
⁵ LR: °nāvo. ⁶ LR: *kāye*-. ⁷ LR: *kāyeyā*. ⁸ LR: *ayele*. ⁹ LR: *hāye*.
¹⁰ LR: *biye*. ¹¹ LR: *kāye*. ¹² Pu: *caridra*. ¹³ Pu: *dacchi*. ¹⁴ Pu, LR: *conā*.
¹⁵ Pu: *soyā*. ¹⁶ Pu: *disa*. ¹⁷ Pu: °mi. ¹⁸ Pu: *tiri*. ¹⁹ Pu: *cone*. ²⁰ Pu:

ayale tirī¹⁸ hāya tākāla evane¹⁹ ma khu
da chi ni dañ̃ jaka evanā²⁰ vaya hnām̃
ayale prabhu svāmī¹⁷ Sañ̃ chatā jhāya ma te
bhina jā juyi jina ma khanā hnām̃ (5)

ayale tirī¹⁸ hāya li gane dhāya ma te
Sañ̃deśayā caritra²¹ ni svaya²² hnām̃
ayale prabhu svāmī¹⁷ āva jina chu dhāya
china svayā¹⁵ yānāva disañ̃ hnām̃ (6)

ayale tirī¹⁸ hāya hatāsa cāya ma te
dakva phakva dayakāva vaya hnām̃
javana sagana phase khavana khvabi²³ huse
ji prabhu khvase²⁴ khvase²⁴ jhāla hnām̃ (7)

ayale prabhu svāmī¹⁷ dhandā china kāya ma te
lañ̃sa svayā¹⁵ buluhuna jhāsañ̃ hnām̃
cotayā jhyālana kva svayā¹⁵ belasa
ji prabhu li ma svase²⁵ jhāla hnām̃ (8)

jhāvagu pi lā khu lā data lisala ma du ni
ji prabhu gathya gathya jula hnām̃
svatayā jhyālana mata bise svayā²⁶ jina
mata jā buluse vana hnām̃ (9)

ayale māju hāya sutha hnāpām̃ kabasi vanā
kvakhana lāya buyā vana hnām̃
ayale bhalicā mayaju dhandā chana kāya ma te
kvakhayā khañ̃ sahi²⁷ ma du hnām̃ (10)

ayale māju hāya lakha kāla vanā bele
chi kāya mamta²⁸ dhakā: dhāla hnām̃
sunāna²⁹ dhāla bhalicā guhmasina dhāla bhalicā
chi kāyayā hita pāsām̃ dhāla hnām̃ (11)

chu cihna hala bhalicā gugu cihna hala bhalicā
chi kāyayā hīrā-aṃgū hala hnām̃
ayale bhalicā mayaju cha hathi juya ma te
āma khañ̃ khava ma khu juyū³⁰ hnām̃ (12)

ayale māju hāya ma khugu thva khañ̃ ma khu
chi kāyayā saṃsarga vane hnām̃
kāyanam̃ vāta bhalicā cha na vāya dhāya ma te
ji pāpī gana vanā: siya hnām̃ (13)

conā. 21 Pu: calidra. 22 Pu: soya. 23 Pu: khobi. 24 Pu: khose. 25 Pu: sose.
26 Pu: soyā. 27 Pu: °i. 28 Pu: manta. 29 Pu: °nam. 30 Pu: °yu. 31 Pu:

ayale māju hāya gvaca sihna:³¹ jore yāva
chi kāyayā saṃsarga³² vane hnām
sva cūkhana cheṃsa cvanā: svahma mēcā cvanā thāsa
thani ji yākatana jula hnām (14)

ja:lā kha:lā nini māju ji māju khvayake³³ ma te
sakasinam dhīraja biyā tiva hnām
āva chu yāya bhalicā cha gathya³⁴ hathi jula
māju yākatana tolate ma te hnām (15)

pālu baji dayakāva dhali sahitana
ji māman byāhā hai svava hnām
lāyakūyā pradhāna vala thava thiti jamā³⁵ jula
sakasinam vane ma te dhāla hnām (16)

misāyā dharama jula svāmīyāke³⁶ bhakti yāya
ji svāmīyā³⁷ saṃsarga³² vane hnām
ganām gane ma phayāva sakasinam bidā bila
atyanta khusi juyā: vana hnām (17)

chaju vasa: chvāse³⁸ vāse chaju vasa: jogī bise
chaju vasa: tvāyabhata cina hnām
hāku gahayā lana phise doriyā gāna nese
manichityā³⁹ patāsim sinā: vana hnām (18)

anam niseṃ yanāva deśasa cā uyakā:
dipasa thyanakala⁴⁰ yana hnām
ayale guvāta āvāju jita chuṃ dukha ma juikāva
jigu prāṇa yākana chvava⁴¹ hnām (19)

ayale bhalicā mayaju dhandā china kāya ma te
yākana prāṇa chvayā⁴² biya hnām
sipaṃsa cvanāva⁴³ tvāyabhata cināva
Gaurī-Śiba-pūjā⁴⁴ yānā evana hnām (20)

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hā de prathamasa sumarapā² debīju Sarasvatī debarajuyāke
thāyā lājyā³ ākhara jori jorana sayakā sayakam prasanne⁴
nuyo one pāsā ākhara sena one⁵ nuyo nanānam one⁵ nu (I)

sihra. ³² Pu: śaraṇasa. ³³ Pu: *khoyake*. ³⁴ Pu: *gathe*. ³⁵ Pu: jamām. ³⁶ Pu: °miyāke. ³⁷ Pu: °miyā. ³⁸ Pu, Pu⁴ erroneously vchāse. ³⁹ Pu: °chitayā. ⁴⁰ Pu: *thena*°. ⁴¹ Pu: *chova*. ⁴² Pu: *choyā*. ⁴³ Pu: *conāva*. ⁴⁴ Pu⁴: gaurīśiba pū°.

¹ Ba p. 10 ff.; Mat 16 (p. 13 ff.). ² Missing in Ba. ³ Ba, Mat: *rājyā*. ⁴ Ba, Mat: *prasanne*. ⁵ Ba: *vane*. ⁶ Ba, Mat: *sāre*. ⁷ Ba: *verc*; Mat: *bere*. ⁸ Ba,

thva tum̐thisa lakha jina sālē⁶ sanāna yāya hnām
 thva tum̐thisa lakha jina sālā bele⁷ salāma⁸ kuti ona
 li⁹ kāya ma jio li⁹ kāya ma jio (2)

hāsi khyāli mayaju hāsi khyāli matenā
 bacanabhāṣā ji gathyareyāke bade ni¹⁰ yāhune
 hāsi khyāli bhāju hāsi khyāli matenā
 tum̐thisa kuti onagu salāma kayāo bilasā¹¹
 prathamasa simghāla dhayāgu chita tum̐ jula hnām (3)

bacanabhāṣā biya dhuna māma babuna bacana ma nenasā
 āo gathya yāye
 hāsi prānabhāju hāsi khyāli matenā
 goca¹² lakhā hayā tum̐ tala¹³ dukha ji jula hnām (4)

hāsi khyāli matenā hāsi khyāli mayaju
 tum̐thisa hlānāgu bacanabhāṣā nisaphala¹⁴ jula¹⁵ lā¹⁶
 hāsi prānabhāju hāsi khyāli matenā
 duliya phāmṅā¹⁷ hayā tum̐ tala¹³ dukha ji jula hnām (5)

hāsi khyāli mayaju hāsi khyāli matenā
 tum̐thisa hlānāgu bacanabhāṣā nisaphala¹⁸ jula¹⁵ lā¹⁶
 hāsi khyāli bhāju hāsi khyāli matenā
 duli dhanake hala hnām dukha ji jula hnām¹⁹
 hāsi khyāli mayaju²⁰ hāsi khyāli matenā
 tum̐thisa hlānāgu bacanabhāṣā nisaphala²¹ jula lā (6)

hāsi prānabhāju hāsi khyāli matenā
 tum̐thisa hlānāgu bacanabhāṣā²² nitya ma jula²³
 libilana²⁴ duli dhanasā kebalana²⁵ jhāsañ
 āo hnichi lāta ni (7)

ji mele²⁶ one Nadadeśa jogiyā bhesana
 bhikṣā phona²⁷ jhāsañ bhikṣā phona²⁷ jhāsa ni
 jaosa duora khaosa tvādevā:
 anega²⁸ josiju²⁹ brāmhūju dayakā: dinabelā³⁰ sotakāo
 gharisa lūtakā:³¹ one ju jula hnām (8)

Mat: sarāna. ⁹ Ba, Mat: *ri*. ¹⁰ Ba and Mat give this passage as *reyākeva*
 deni. ¹¹ Ba, Mat: *birasā*. ¹² Ba, Mat: *gvaca*. ¹³ Ba, Mat: *tara*. ¹⁴ Ba, Mat:
 nitya phala. ¹⁵ Ba, Mat: *jura*. ¹⁶ Ba, Mat: *rā*. ¹⁷ Ba, Mat: *phāgā*. ¹⁸ Ba,
 Mat: nite phala. ¹⁹ Missing in Ba and Ma. ²⁰ Ba: *yamaju*; Mat: *bhāju*. ²¹ Ba,
 Mat: nitya phala. ²² Ba, Mat: *na bhāṣā*. ²³ Ba, Mat: *jura*. ²⁴ Ba, Mat: *rubi rana*.
²⁵ Ba, Mat: *keba rana*. ²⁶ Ba: *melye*; Mat: *melya*. ²⁷ Ba, Mat: *phvana*. ²⁸ Mat:
 aneka^a. ²⁹ Ba, Mat: *josi*. ³⁰ Ba, Mat: *dina berā*. ³¹ Ba, Mat: *rūtakā*. ³² Ba,

^a tats.

āya re na³² bhalyā-ābā āya re na³² bhalyā-ābā
 jihī oneguyā³³ gu-tapale³⁴ one jhi mā ni
 nanānaṃ one³⁵ nu
 āya le bhalyā-ābā āya le dūlyā-ābā
 phachina dhacusa³⁶ ikusa ola
 oo sūrya-candra-simāyā kosam³⁷ bhatini ditaki (9)
 hā de dūlyā³⁸ phāmgā³⁹ ulāo svayā bele
 osa prabhu simāyā cosa sosya⁴⁰ dila⁴¹ ni
 osayā khobi ji nugalasa⁴² juta
 dukha ji jula⁴³ ni (10)

āya le⁴⁴ na dūlyā-ābā āya le na bhalyā-ābā
 jihī oneguyā gu-tapale one jhi⁴⁵ mā ni
 nanānaṃ one⁴⁶ nu
 āya le na māju āya le na bali pila⁴⁷ jhāsa ni (11)

jaosa duora khaosa tvādevā:
 anega josīju brāmhūju dayakā: dinabelā⁴⁸ sotakāo⁴⁹
 gharisa lātakāo honaki jula hnām
 hā de sabajam-bhoja naya tum dhunakāo
 dene ji kothāsa oyāo soyā bele⁵⁰
 birūpa bicattu⁵¹ khvālahma⁵² pusāmi khelalape⁵³ ma chālā⁵⁴ (12)
 he sutha hnāpām danāo osibañ puya hnām
 hā de osibañ ni puya tum dhunakāo thāhām onā⁵⁵ soyā bele
 jogirūpa⁵⁶ ola⁵⁷ hnām (13)

hā de āya le na dātā āya le na dātā
 bhikṣā phona²⁷ jhāsa ni
 āya le na⁵⁸ jogi⁵⁹ āya le na⁵⁸ jogi⁵⁹
 bhikṣā chuyā phoo hnām (14)

hā de cha dātāyā lāhātina⁶⁰ bhikṣā jina ma kāyā
 nako kāyā duli dātāyā lāhātina⁶⁰ santoṣa dhāya hnām
 āya le na⁵⁸ bhalimacā āya le na⁵⁸ dulimacā
 oo jogi adabhuta khañ hlāta ni
 nako kāyā duli dātāyā lāhātina⁶⁰ bilasā⁶¹
 santoṣa⁶² dhāya hnām (15)

Mat: āyarena. ³³ Ba, Mat: onyeguya; Mat: onyaguyā. ³⁴ Ba, Mat: gutapare. ³⁵ Ba: vane. ³⁶ Ba: dhacuse. ³⁷ Ba, Mat: kosa. ³⁸ Ba, Mat: dūriyā. ³⁹ Ba, Mat: phāgā.
⁴⁰ Ba: cosya. ⁴¹ Ba, Mat: dīra. ⁴² Ba, Mat: nugarasa. ⁴³ Ba, Mat: jura.
⁴⁴ Ba, Mat: re. ⁴⁵ Ba, Mat: ji. ⁴⁶ Ba: vane. ⁴⁷ Ba: °pira; Mat: °pira. ⁴⁸ Ba, Mat: bela. ⁴⁹ Ba, Mat: svata°. ⁵⁰ Ba, Mat: belya. ⁵¹ Ba, Mat: vicantu.
⁵² Ba, Mat: khvāramha. ⁵³ Ba, Mat: kherarape. ⁵⁴ Ba, Mat: chūrā. ⁵⁵ Ba: vanā.
⁵⁶ Ba, Mat: jogi rūpa. ⁵⁷ Ba, Mat: ora. ⁵⁸ Ba, Mat: ayalena. ⁵⁹ Ba, Mat: °i.
⁶⁰ Ba, Mat: rāhā°. ⁶¹ Ba, Mat: bīrasū. ⁶² Ba, Mat: °tokha. ⁶³ Ba, Mat: phacina.

āya le na⁵⁸ māju aya le na⁵⁸ māju
 phachina⁶³ uttāpanase⁶⁴ ola sītala⁶⁵ coneta phale ma du lā
 hā de kebayā khāpā cāyakāo sola huni
 sītala⁶⁶ phalecāsa huni (16)

hā de kebayā khāpā cāyakāo soyā bele⁶⁷
 osa prabhu simā kosaṃ sināo cona hnām
 hā de gathina lajyā⁶⁸ gathina⁶⁹ phacita
 thva tvālayā nanikatakayā khvāla⁷⁰ gathe soya⁷¹ khe
 luya⁷² ma chālā⁷³

osa⁷⁴ chuli nugalasa⁷⁵ ditakāo
 prāṇa ni hane hnām (17)

hā de āya le māmaju āya le māmaju
 nakoyā bhalimacā⁷⁶ gana ni ona
 bicāra ma du lā⁷⁷ ni
 hā de kebayā khāpā cāyakāo sola⁷⁸ huni⁷⁹
 sītala⁸⁰ phale ona⁸¹ (18)

hā de kebayā khāpā cāyakāo soyā bele⁸²
 osa nihma simāyā kosaṃ sināo cona hnām
 hā de gathina⁸³ lajyā⁶⁸ gathina⁸³ phacita
 thva tvālayā nanikatakayā⁸⁴ khvāla⁸⁵ gathe soya⁷¹ khe
 luya⁷² ma chālā⁷³
 osa chuli nugalasa ditakāo
 prāṇa ni hane hnām⁸⁶ (19)

hā de osayā svahma soya naguta dhayāgu
 juya ju(la?)⁸⁷ pājuka hnām
 hā de osayā svahma soya naguti dhāyakā:
 ākāsayā śobhā tuṃ dayakā: cosya tuṃ huni hnām (20)

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Saṃdeśa² conahma kāyayā ati lābha³ dayakāo
 Nepālasa⁴ one⁵ dhakā: bhā:lapu hnām
 pāsā dako munakāo saghana phayāo
 Nepālasa⁴ ghamanda yānā ola hnām (1)

⁶⁴ Ba, Mat: utā°. ⁶⁵ Ba, Mat: sitara. ⁶⁶ Ba, Mat: si°. ⁶⁷ Mat: byale. ⁶⁸ Ba, Mat: rajyā. ⁶⁹ Ba, Mat: °ña. ⁷⁰ Ba, Mat: °kataka khvāra. ⁷¹ Ba, Mat: svaya.
⁷² Ba: ruya; Mat: rūya. ⁷³ Ba, Mat: chārā. ⁷⁴ Ba, Mat: osayā; cf. verse 20.
⁷⁵ Ba, Mat: nugarasa. ⁷⁶ Ba, Mat: bhari°. ⁷⁷ Ba, Mat: rā. ⁷⁸ Ba: soyā.
⁷⁹ Ba: byale. ⁸⁰ Ba, Mat: sitara. ⁸¹ Ba, Mat: vana. ⁸² Ba, Mat: byale. ⁸³ Ba, Mat: °thiño. ⁸⁴ Ba, Mat: °katakayā. ⁸⁵ Ba, Mat: khvāra. ⁸⁶ Missing in Ba and Mat. ⁸⁷ Ba, Mat: ju.

¹ Ba, Foreword (p. ña ff.). ² Ba: °desa. ³ Ba: rābha. ⁴ Ba: ñe°. ⁵ Ba:

Jhikhāchesa thenakāo⁶ thithi kha hlānāo
 Jhikhāchesa bāsa yānā cona hnām
 Jhikhāchesa danā onā: Kutideśa thenakāo⁶
 anasa bāsa yānā cona hnām (2)

Kutideśa danā onā:⁷ Sakodeśa thenakāo⁶
 Bajrajoginī daraśana yāta hnām
 daraśana dhunakāo Sakodeśa bāsa yānā
 māmāyāta pati choyā hala hnām (3)

Sakodeśa danā onā: Cābahilisa thenakāo⁶
 bhalyā-nāyo māmāyā thāsa chota hnām
 bhalyā-nāyo che ose chi kāya jhāla dhāse
 Cābahilisa la sola⁸ jhāsa dhāla hnām (4)

kāyayā citthi⁹ soyāo¹⁰ adabhuta¹¹ cāyāo
 ji kāya jā maṃta¹² dhakā: conā hnām
 ji kāya jā da ni khani candāla pāsānam
 ji bhalicā satī choyā ona hnām (5)

āo gathe yāya jina kāya chesa oyi¹³ bele¹⁴
 jina gathe citta bujhe yāya hnām
 ja:lā kha:lā munakāo thithi kha hlānāo
 kāyayāta la sola⁸ ona hnām (6)

māma ogu khanāo hatāsana onāo
 māmāyā pāli bhoka pula hnām
 māma kāya nihmasayā thithi kuśalabārtā¹⁵ yāse
 māmāna saghana bila hnām (7)

saghana dhunakāo pāsā dako munakāo
 māma kāya chesa dvāhām jhāla hnām
 chesa dvāhām ona¹⁶ bele¹⁴ thava tiri ma dayāva
 māmāyāke nenāo¹⁷ sota¹⁸ hnām (8)

ayale māma hāya chana bhalicā gana ona
 ji bhalicā thava chese ona¹⁶ hnām
 chu dhakā: ona māma gugu dhakā: ona māma
 ji oyāgu samācāra ma sio lā hnām (9)

ayale māma hāya chana bhalicā salatā haki
 thithi khvāla bhati ni soya¹⁹ hnām
 ayale kāya-putā ji bhalicā thana maṃta
 chaṃgu nāmaṃ satī ona¹⁶ bhalicā hnām (10)

one. ⁶ Ba: *thyana*°. ⁷ Ba: *oyā*. ⁸ Ba: *svala*. ⁹ Ba: *cithi*. ¹⁰ Ba: *svayāo*.

¹¹ Ba: *arabhuta*. ¹² Ba: *mā*°. ¹³ Ba: *vaī*. ¹⁴ Ba: *°la*. ¹⁵ Ba: *kusa*°. ¹⁶ Ba: *vana*. ¹⁷ Ba: *ne*°. ¹⁸ Ba: *svala*. ¹⁹ Ba: *svaya*. ²⁰ Ba: *svase*. ²¹ Ba: *°nam*.

ayale māmā hāya chu kāraṇa satī ona
 gugu kāraṇa satī choyā māmā hnām
 ayale kāya putā cha ma du pati thena
 ugu pati sose²⁰ satī ona¹⁶ hnām (11)

sunāna²¹ hala māmā gohmasena²² hala māmā
 chu cihna tase pati hala hnām
 mehana ma khu putā chana heti-pāsāna
 chaṃgu aṃgū²³ cihna dhakā: bila hnām (12)

ayale māmā hāya jigu aṃgū²³ ma khu māmā
 candāla pāsām khela yāta hnām
 ayale māmā hāya chana bhalicā ma dayaka
 ji gathe thva chesa cone hnām (13)

Hari Hari Śiba Śiba gathinagu jigu karama
 pāsāyāgu dharma soya¹⁹ dhuna hnām
 ayale hāya dhandā kāya ma te māmā
 oyā lana²⁴ lihām one²⁵ māla hnām (14)

thva jhyālana ko soya¹⁹ gāta thva lukhā du soya¹⁹ gāta
 thva cheyā māyā jita chāya hnām
 āma the dhāya ma te chana jita vāya ma te
 chaṃta mehna bihā: yānā biya hnām (15)

ayale māmā hāya jina bihā: yāya mola
 chabāra ni phirata ji one hnām
 māmāyāta sva cākala use pālisa bhoka puse
 māmāyāta li ma sose²⁰ jhāla hnām (16)

kāya onagu soyāo¹⁰ bilāpa yānāo
 mūrchanā²⁶ kayāo cona hnām
 ja:lā kha:lā onāo dhīraja yātakāo
 debayā sebā yākā tala hnām (17)

nṛpati śrī-Rājendra Bikrama Śāha deba
 osapolayā paratāpa bola hnām
 jñānī guṇīpanisena²⁷ hisyāya ma te thani
 hlākahma ajñānī siyāo hnām (18)

²² Ba: *gvah*°.

²³ Ba: °*gu*.

²⁴ Ba: *lan̄na*.

²⁵ Ba: *vane*.

²⁶ Ba: *murchyāna*.

²⁷ Ba: *gunī pa*°.

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pyākhana huyā the nyāsi one² savahma
hum ohma lyāsecā (dhu°)

una jā ati bhina barna campāsvāna
śobhālāka tinā tala sihnājyācita³ hnām⁴
sahmā ati bhina dhālepatisvāna chunāva
khvāla candramā the nyana hnām⁵ (1)

vā pila jhāya lā ji bonā yane⁶ lā
mana jā chiva⁷ lise⁸ ola⁹ hnām⁵
ayale bhāju¹⁰ hāya¹¹ sihnājyā ni¹² one¹³
jyāmiyāta baji nake mā ni hnām⁵ (2)

pane ma te bhāju thana hatāsa jula āva
mājuna¹⁴ bola biyuva hnām⁵
ayale lami¹⁵ āmāju bonāva biva jita
mana jā¹⁶ uini the¹⁷ nyana hnām⁵ (3)

cone ji ujhānasa uguli laṁna jhāsaṁ
mālagu khaṁ hlāya ana¹⁸ hnām⁵
jhāya dhuna lā bhāju hāya lāsāsa disane
nasvāka svāna bhati thova¹⁹ hnām⁵ (4)

jilasvānayā māla hanāva ko khāyakāva
sva cāka: ulāva²⁰ bhoka pula hnām⁵
niguli śārīrayā chaguli juya dhuna
sadāna dayā daya māla hnām⁵ (5)

karuṇā-kṛpā dase thva dāsi bhā:lapāva
sadāna dayā daya²¹ māla hnām⁵
hlākahmayā tana mana hlānā jina²² chi caraṇa
strisukha dayā daya māla hnām⁵ (6)

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namolapā² lokajana³ thava tvālayā Gaṇeśa
lokasena sumalapā śrī-Bajrayoginī
sihnājyā vana maipani mana jā⁴ bvala⁵ yo (1)

¹ Mat 30 (p. 30 f.); Pu 31 (p. 37 f.); Pu⁴ 35 (p. 43 ff.). ² Mat, Pu: vane; LR: vone.
³ Mat: sinājyācita; Pu, LR: sinājyācitanam. ⁴ LR: hnā; missing in Pu. ⁵ LR:
hnā. ⁶ LR: yene. ⁷ Pu: chava; LR: chavo. ⁸ LR: lise. ⁹ Mat, Pu: vala;
LR: vola. ¹⁰ Pu, LR: bhali. ¹¹ Mat, Pu, LR: hāye. ¹² LR: ji. ¹³ Mat, Pu:
vane; LR: vone. ¹⁴ Mat: māmana. ¹⁵ Pu: lamhi. ¹⁶ Mat erroneously zā.
¹⁷ Mat, Pu: them. ¹⁸ Pu: dhuna. ¹⁹ Mat, Pu: thava. ²⁰ Pu: ulā. ²¹ Mat: dase.
²² Mat: ji.

¹ Mat 24 (p. 23 f.); Pu 35 (p. 44 f.); Pu⁴ 40 (p. 52 f.). ² Mat, Pu: namo lopā.
³ Mat, Pu: logya jana. ⁴ Mat erroneously zā. ⁵ Mat, Pu: bola. ⁶ Pu: svānam.

javasa sapala hāku lana sihnājyācitana tināhma
hnāsasa thiyaka svāna⁶ chunāhma ji tuṃ ji tuṃ nvātaku
jimi kalātana nvāyu re lyāse nvātake ma te hnām (2)

jiyā yānā ma cāyakam khyālana nvātake ma du lā
yavana yathe tha dhā re⁷ bhāju chiva jiva⁸ ma khu lā
chi kalātana nvātasā bhāju jipani ma du lā (3)

āma the ma khu the⁹ mai dharma hane mā ni khe
thithi māyā vanāva chāya cha na bhālata dava khe
cvane¹⁰ ma du thva saṃsāre¹¹ māyā yāya¹² ma te re⁷ hnām (4)

āma the ma khu the¹³ bhāju vāuñ kayatā kāhune
ma dhālana dhāya dhuna manabodha bihuni
jimi pusāmi ma bhina khvāla birasa cāyāpu (5)

āma the ma khu the¹³ mai siya buya mā ni khe
vāuñ kayatāsa lobha cāyā: ma khugu kāraja yāya lā
ji manasa ma lova¹⁴ mai hlāya ma te hnām (6)

āma the ma khu the¹³ bhāju āma chu khāñ hlānā khe
chike mana vana dhakā: thva¹⁵ gumāna kham hlānā lā
sva ku tyā hākahmayā tāhāka:¹⁶ jñāna jā¹⁷ kāya ma te hnām (7)

dharma kīrti yaśa thira thva saṃsāra athira
Jamayā ājñā vala nyāse ma vase ma gāka hnām
lobha māyā tolatāva vane svahuni hnām¹⁸ (8)

namolapā¹⁹ nabanāga daśadigayā²⁰ deba tuṃ
ākāśasa Bāyu-Megharājā²¹ namaskāra yāhuni
daśakarma²² sihnājyā bhinaka prasanne²³ hnām (9)

svāna-bhuja²⁴ maṃgala Nepālayā sambata hnām
jyēṣṭhamāsa kṛṣṇapakṣa²⁵ aṣṭamīyā²⁶ tithi hnām
jñāni²⁷ guṇīpanisena hisyāya ma te hnām (10)

⁷ Mat, Pu: *le*. ⁸ Pu, Pu⁴: *ji*. ⁹ Mat, Pu: *dhe*. ¹⁰ Mat, Pu: *con*. ¹¹ Mat: *°sāla*; Pu *°sāle*. ¹² Omitted in Pu. ¹³ Mat, Pu: *dhe*. ¹⁴ Pu: *lom*; Pu⁴: *lo^a*. ¹⁵ Missing in Mat. ¹⁶ Mat: *tāhāla*. ¹⁷ Missing in Mat. ¹⁸ Omitted in Pu. ¹⁹ Mat, Pu: *namo lopā*. ²⁰ Mat, Pu: *daśa°*. ²¹ Mat erroneously *°rāzā*. ²² Mat, Pu: *dasakāla*. ²³ Mat, Pu: *°saṃne*. ²⁴ Mat erroneously *bhuja*. ²⁵ Pu has only *kṛṣṇa*. ²⁶ Pu: *aṣṭamī*. ²⁷ Mat, Pu: *gyāñī*.

^a Mod.

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ma telena² Dudhana³ māju uddhāra yāhune (dhu°)

Phulaco māju dhāse⁴ Lakṣimī⁵ samāna⁶
 manuṣyayā⁷ gatipati⁸-thāna hnām
 Phulaco māju dhāse⁹ lokana nāma kāse¹⁰
 daśakarma¹¹ sihnājyāsa prasanne hnām¹² (1)

Dhelāco¹³ māju¹⁴ dhāse¹⁵ Tavadahayā¹⁶ nāgini¹⁷
 Koyanāyā¹⁸ Gaṇapati deba hnām
 rddhi siddhi lātakāva sihnājyā valapani¹⁹
 gā hāka²⁰ lātakāva²¹ prasanne²² hnām (2)

Dudhana³ Gaṇeśa²³ sumalape²⁴ anega
 pūjākarma yāye hnām
 Dudhana²⁵ māju dhāse²⁶ loka vala phvaṃse²⁷
 vā gāna²⁸ hāyaka prasanne²⁹ hnām (3)

sihnājyā tela³⁰ yo gvahmasena³¹ dhāiva³²
 bu vanā³³ vā pila ni vane hnām
 gvahma³⁴ nāpa³⁵ citta yāya³⁶ vahma³⁷ bhājuyā nāpa
 khyālana yānāva vane hnām³⁸ (4)

vane lana³⁹ ma siyā gugu disā ma siyā
 china jita nāpa⁴⁰ bvanā⁴¹ yane lā⁴²
 jina chi li lātakāva⁴³ haraṣana⁴⁴ vaya⁴⁵ bhāju
 kusā ni jvanāva⁴⁶ jhāsaṃ⁴⁷ hnām (5⁴⁸)

¹ Mal 30 (p. 20 f.); Mat 22 (p. 20 ff.).

² Mal: mate lena:.

³ Mal: dūdala.

⁴ Missing in Mal. ⁵ Mat: lakṣmī^a. ⁶ Mal: devatā:.

⁷ Mal: manuṣyayā. ⁸ Mal: gatimati.

⁹ Mal: dhāsyā:.

¹⁰ Mal: kāsyā. ¹¹ Mal, Mat: daśakāla.

¹² Mal renders this l. as vāgāca kāva haya tela hnām.

¹³ Ma: dhyalaco. ¹⁴ Mal: mājuna.

¹⁵ Missing in Mal. ¹⁶ Mal: tadahayā^b; Mat: tavadhayā.

¹⁷ Mal: nāgini:; Mat: nāgani.

¹⁸ Mal: koya nhām. ¹⁹ Mal: vanapani.

²⁰ Mal: gāhaka. ²¹ Mal: lāka.

²² Mal: prasamṇa. ²³ Mal, Mat: ganasa.

²⁴ Mal: °lapye. ²⁵ Mal: duna; Mat: dudana.

²⁶ Mal: dhāsyā. ²⁷ Mal: kvasyā; Mat: phoṃse.

²⁸ Mal: gaṃgānam; Mat: gagāna. ²⁹ Mal: prasamṇtya; Mat: prasamṇe.

³⁰ Mal: tyala. ³¹ Mal: gvamhana; Mat: gomhasena.

³² Mal: dhāyūo. ³³ Mat: vane. ³⁴ Mal: gvahmasyana; Mat: gomha.

³⁵ Mal: ji. ³⁶ Mal: cīsyāta, instead of ci° yāya.

³⁷ Mal: gvahma. ³⁸ Mal gives bhāju yīna kala: jita nāpaṃ rakṣāni yāva, instead of bhājuyā ... hnām.

³⁹ Mal: la. ⁴⁰ Mal: jināpaṃ, instead of jita nā°. ⁴¹ Mal, Mat: bonā.

⁴² Mal: yahuni, instead of yane lā. ⁴³ Mal: li lātaka, instead of li lātakāva.

⁴⁴ Mal: palākhana. ⁴⁵ Mal: vayā. ⁴⁶ Mal, Mat: jonāva. ⁴⁷ Mal: jhāsa.

⁴⁸ = v. 6 in Mal. ⁴⁹ Mat: bu jā. ⁵⁰ Mal: thyana. ⁵¹ Mal: maicā

^a tats. ^b = ta:dahayā.

busa⁴⁹ these⁵⁰ vala maī ma chālā puse vala⁵¹
 cāna⁵² tutisa⁵³ gathe⁵⁴ kitake⁵⁵ hnām
 chana rūpa⁵⁶ khase nise⁵⁷ mana ji⁵⁸ vana⁵⁹ maī
 dhiraṇa yāya ji ma jila⁶⁰ hnām (6⁶¹)
 supāy⁶² va:le vā gāle kusāna kuyā the⁶³
 chava⁶⁴ jiva⁶⁵ nāpaṇ⁶⁶ cvane⁶⁷ yayāpu
 supāy⁶² cile nibhā tvale⁶⁸ kusā jā tolatā the⁶⁹
 mana jā yāuṃse cvana⁷⁰ hnām⁷¹ (7⁷²)
 khayā⁷³ kha⁷⁴ jyāyā jyā⁷⁵ māla the⁷⁶ juyu⁷⁷ bhāju
 puvā ni jvanāva⁴⁶ jhāsāñ⁷⁸ hnām
 china kayā puvācāna vā piya ma sayā bhāju⁷⁹
 china ni piyāva⁸⁰ keṃva⁸¹ hnām (8⁸²)⁸³
 khacikhācā dakhalakha mele vane ma te maī
 jina⁸⁴ bicā:saṃcāla⁸⁵ yāya⁸⁶ hnām
 āma kha⁸⁷ jā ma yo bhāju chi⁸⁸ mana⁸⁹ jike⁹⁰ vanasā⁹¹
 jina⁹⁰ chi⁹⁰ che⁹² bvanā⁴¹ yanakiva⁹³ hnām (9⁹⁴)
 sihnājyā dhunakāva silaṇ cālaṇ⁹⁴ dhunakāva
 ekādaśī⁹⁵ uposana⁹⁶ cvane⁶⁷ hnām
 va belasa china jike bhāba jā⁹⁷ datasā⁹⁸
 pusāmi ji jula dhakā:⁹⁷ dhāya hnām (10⁹⁹)¹⁰⁰

matenāpu, instead of ma chā° pu° vala. ⁵² Mal: lakhana cāna. ⁵³ Missing in Mal.
⁵⁴ Mal: *gathya*. ⁵⁵ Mal: ki tamha:. ⁵⁶ Mal: rūpa jaubhana. ⁵⁷ Mal: khañā va°,
 instead of khase nise. ⁵⁸ Mal: jimana, instead of mana ji. ⁵⁹ Mal: vana:.
⁶⁰ Mal: phayā. ⁶¹ = v. 5 in Mal. ⁶² Mal: suyā; Mat: supā. ⁶³ Mal: *thya*. ⁶⁴ Mal:
 chiva. ⁶⁵ Mal: jī. ⁶⁶ Missing in Mal. ⁶⁷ Mal, Mat: *cone*. ⁶⁸ Mal: toyū; Mat:
tole. ⁶⁹ Mal: *thya*; Mat: *them*. ⁷⁰ Mal, Mat: *cona*. ⁷¹ Mal gives usā usā sa
 hnām, instead of yāuṃse ... hnām. ⁷² = v. 8 in Mal. ⁷³ Mat: *khamyā*.
⁷⁴ Mat: *khañ*. ⁷⁵ Mal: kha. ⁷⁶ Mal: thva; Mat: *them*. ⁷⁷ Mal: jula. ⁷⁸ Mal:
jhāsa. ⁷⁹ Mal gives this whole l. as āma būsā vāpiya jimana mā gathya bhāju.
⁸⁰ Mal: pīnā o°. ⁸¹ Mal: *keva*; Mat: *keṃva*. ⁸² = v. 7 in Mal. ⁸³ Mal has as v. 9:

sihnājyā juva khañā tisya vani° dhakāva^d
 hala jala yāya ji° ma tele° hnām /
 jina chi bhālapāsyā china ji° mana jusya
 mana jā^h thithi bāya ma tyā° nhām (9)

⁸⁴ Mal: jitanī. ⁸⁵ Mal: *bicā* yānā. ⁸⁶ Mal: dhāya. ⁸⁷ Mal: āmathya, instead of
 āma kha. ⁸⁸ Mal: chigu. ⁸⁹ Mal: manasaṇ. ⁹⁰ Missing in Mal. ⁹¹ Mal:
 khatasā. ⁹² Mat: *chem*. ⁹³ Mal: yahuna. ⁹⁴ = v. 10 in Mal. ⁹⁴ Mat: *cone*.
⁹⁵ Mal: dvādasī. ⁹⁶ Mal: upāsaṇaṇ; Mat: upāsana. ⁹⁷ Missing in Mat. ⁹⁸ Mat:
 °sānaṇ. ⁹⁹ = v. 11 in Mal. ¹⁰⁰ Mal has as v. 12:

maṃgalana litala litapu disa:
 gauriṇ kumbha tīrtha: harihari
 thva deṣayā visnu malla jujuyā:
 zasa para tāpa vola nhām //

Lokanāthayā nāma kāse¹⁰¹ evani¹⁰² ji
 bharosānaṃ¹⁰³ uddhāra¹⁰⁴ ji yāya tela hnām
 chalapolam ma yāsyam sunānam
 dayā dayu karuṇā dayā dase¹⁰⁵ prasanne¹⁰⁶ hnām (11¹⁰⁷)

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hā de nabanāga meghayā rājā vā gākā prasanna (dhu°)

bhalabhala-aṣṭamī² sihnājyā-dina yānā:
 thithi bvalā yānāva piya hnām
 pāsā dakva³ munakāva ku kusā ku buyāva
 laṃsa vana lyāse dakva³ yāka hnām (1)

hā de hnise hnise khyāla yāse bhaubhau dhāse dhāse
 laṃsa vanā ma cāyakam buñ thena⁴ hnām
 kusā jā tolatāva laṃcota tha suyāva
 harasana⁵ kula-jyā ni⁶ sane hnām (2)

hā de patāsi tha suyāva puvā hmutim jvanāva⁷
 hnise hnise vā pila vane⁸ hnām
 thithi bāri yāse yāse bhaubhau dhāse dhāse
 vā pinā ma cāyakam dhuna hnām (3)

hā de vā piya dhunakāva laṃsa lihām vayā bele⁹
 bhājuna khañ hlāse hala hnām
 bhājuyā cheṃsa vanā: cherisa sulā evanā¹⁰
 bhājuna sātu sālā yana hnām (4)

hā de ma te ma te bhāju chike sahasra¹¹ ji binati
 kaci mukhū senake ma te hnām
 mijana ma siyā ni ji mana gyānā ni
 chi mana jina gathe taya hnām (5)

hā de bhājuna¹² tamaṃtamaṃ butu buse sātu¹³ sālā
 hma nāpa thararara khāta hnām
 ma te ma te bhāju chike sahasra¹⁴ binati
 ji ijata china¹⁵ kāya ma te hnām (6)

¹⁰¹ Mal: *kāsyā*. ¹⁰² Mal: *conī*. ¹⁰³ Mal: *bhalo°*. ¹⁰⁴ Mal: *udhāra*. ¹⁰⁵ Mal: *dasya*. ¹⁰⁶ Mal: *prasamne*. ¹⁰⁷ Missing in Mat.

^a = *khanāva*. ^b *pināo*. ^c *tisyavani*. ^d *dhakāva*:. ^e *yāyaji*. ^f *matele*.
^g *bhālapāsyā*: china ji:. ^h *manajā*. ⁱ *matya*.

¹ Ba p. 82 ff.; Mat 38 (p. 37 ff.). ² Ba, Mat: *aṣṭisa*. ³ Ba, Mat: *dako*. ⁴ Ba
 Mat: *thyana*. ⁵ Mat: *°sanam*. ⁶ Ba, Mat: *nim*. ⁷ Ba, Mat: *jonāva*. ⁸ Ba
 Mat: *one*. ⁹ Ba: *bela*. ¹⁰ Ba, Mat: *conā*. ¹¹ Ba: *°śra*. ¹² Mat: *°nam*.
¹³ Ba: *sālā*. ¹⁴ Ba, Mat: *°hasara*. ¹⁵ Missing in Mat. ¹⁶ Ba: *chana ji*. ¹⁷ Ba: *phone*.

hā de chana ijata chāya kāya ji khañ̃ jaka nyamva mayi
chana¹⁶ yathe tayā taya hnām
itu ise tayāgu titi yānā tayāgu
chita gathe sitikana biya hnām (7)

hā de kha jā kha mai chana chuchu phvane¹⁷ tenā¹⁸
chana mana ānandana juyake va hnām
āmalita china bhāju ji khanā dayā data
lakachi jina khane dhuna hnām (8)

hā de mebatā ma khu mai chana rūpa jaubhana¹⁹ khanā:
kāmasa ati lobha jula hnām
sande kāya mu mā bhāju satte chi khañ̃ nene²⁰ jula
satya dharma jaka phuke ma du hnām (9)

hā de thithi bhāṣā hlāya dhuna thithi mana vane dhuna
thithi māyā jaka tolate ma du hnām
bhojana dhunagu lapate²¹ the²² vāya jaka ma te bhāju
thva satya phutake ma te hnām (10)

hā de Nepālayā thiti²³ taya rājā kāji dharma taya
prajā dakva³ ānandana disañ̃ hnām
hlākahmayā subacana hlāse tayā khyāla-khañ̃
bhāju mayaju duhkha tāya ma te hnām (11)

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saṃsārayā kāraṇa bighna phutakāva
siddhidā Gaṇapati deba hnām
balikhāyā samayasa vā gātakāva cona
Bālasuki nabanāga-rājā² hnām³
tribhubana rakṣā yāka Machindaranāthanaṃ hnām³ (1)

Machindaranāthanaṃ lokayā dhandā kāse
samasta coyakāva⁴ hala hnām
Megharājānaṃ Gandharbapramukhanaṃ
prthibisa⁵ toka puse hala hnām
soya soya bhare yānā: vā gātakāva hala hnām (2)

¹⁶ Ba, Mat: *tyanā*. ¹⁷ Ba: *jaubh°*. ²⁰ Ba, Mat: *nyane*. ²¹ Mat: *tapate*. ²² Ba, Mat: *them*. ²³ Ba, Mat: *thithi*.

¹ Ba p. 59 ff.; Mat 46 (p. 44 ff.). ³ Mat: *rājānaṃ*. ⁵ Missing in Mat. ⁶ Ba: *coyakāo*. ⁵ Ba, Mat: *°bisa*. ⁶ Mat: *gātakā°*. ⁷ Ba, Mat: *vaya*. ⁸ Ba: *yāye*.

^a For *gātakā*..

thaniyā kārāṇa balikhāsamayasa
 vā gātakāva biya tela hnām
 vā piya dina jone Biraṃci Nārāyaṇa
 dhanayā māyā ma mvālake hnām
 prthibisa⁵ bhare yānā: vā gātakāva⁶ hala hnām (3)

kahnasa vā piya jyāmi ni hāla vane
 hnasapi buñ dhunakāva oya⁷ hnām
 ayale misā hāya hisyāyu jyāmitaseṃ
 bhinaka samhāla yānā: vāyo hnām
 da jio khe sayā the phakonam samhāla ni yāya⁸ hnām (4)

sayā the phakonam hnāyakana kāse
 jinam itu ise samhāla ni yāya⁸ hnām
 samhā:⁹ bhati yānā conā bele tavasina-bhāju jhāla
 musumusū hnilāva jhāla hnām
 bhoyabhoya kanakam hnāyakana lāhāsa¹⁰ kāse sucukala yanā hnām (5)

ayale māi chanam cha gana one¹¹ tenā
 rasikala¹² samhāla yānā cona hnām
 mebatā ma khu bhāju chigu busa vā piya dhakā:
 jyāmita dayakala one¹¹ hnām
 samhā:⁹ bhati yānāva conā ji vane tela hnām (6)

mebatā kārāṇa ji vayā ma khu māi
 vā pita lā khe dhakā: vayā hnām
 sandeha kāya¹³ ma nvā bhāju chigu buñ¹⁴ jā thani dhuni¹⁵
 ji onā:¹⁶ coyakala one¹¹ hnām
 hu jā huni māi chanam ji khañ bhati nehune (7)

ma chālā bhājunam chu ujum dayake¹⁷ tenā
 jivagu julasā jā nene hnām
 mebatā ma khu māi chana¹⁸ rūpa jaubhana¹⁹ khanā:
 kāmāsa ati lobha jula hnām
 manayāgu khañ jā jina polā kene dhuna hnām (8)

cākugu bacana khāike ma te māi
 cākugu cākukāva chova hnām
 gathina bhāju china chu ujum dayā
 china āma khañ jā ji cittasa ma va hnām
 larabara khañ hlānāva bhāju duhām jhāya ma te hnām (9)

⁵ Ba, Mat: *samhā*. ¹⁰ Missing in Ba. ¹¹ Ba, Mat: *vane*. ¹² Ba, Mat: *lasi*°.
¹³ Ba: *kāye*. ¹⁴ Ba, Mat: *bu*. ¹⁵ Ba, Mat: *dhuni*. ¹⁶ Ba: *vanā*, Mat: *vonā*. ¹⁷ Ba: *dayeke*.
¹⁸ Mat: *chanam*. ¹⁹ Ba: *jaubana*. ²⁰ Ba, Mat: *nenī*. ²¹ Ba: *yāye*.

ayale maī chanam̐ jigu khañ chagulina
 chana ji tāpākāva hala hnām
 chanam̐ ji tāpākusā jinam̐ cha tāpāke jula
 āma buñsa vā piya ma du hnām
 niścayanam̐ buñ thoya dhuna ji one¹¹ tela hnām (10)

bhāju jā jhāla yo āva gathe yāya jina
 nugala kacim̐gala jula hnām
 tohala ma dayakam̐ buñ thoya dhakā: dhāva
 kāraṇa chu chu dhakā: neni²⁰ hnām
 thuguli khañ jā pusāminam̐ siyu siyake ma jyū hnām (11)

bhāju jā huñhuñ thena āva gathe yāya²¹ jina²²
 niškāraṇa buñ phuke ma jyū hnām
 ayale bhāju hāya khañ chahuti binati yāya
 thana tu lihām̐ bhati jhāsañ²³ hnām
 thuli khañsa abela cāyā li choya ma khu hnām (12)

mebatā kāraṇa ji gyānā ma khu bhāju
 pusāminam̐ siyu bhanam̐ gyānā hnām
 āmalita bhākhāna²⁴ cha gyāya ma mvā maī
 gupatagu gupatanam̐ choya hnām
 nihmam̐²⁵ sukha-khyāla yānā: ālim̐gana cone hnām (13)

jhāsañ re jhāsañ bhāju hisyāya ma te chinam̐
 sayā the rasa jinam̐ biya hnām
 āmalita bākhānam̐ ji khanā: dayā data
 ji ati rasa tāya²⁶ dhuna hnām
 paragata ma yā:sā bhāju turanta khañ nene hnām (14)

khana yo bhājuna hmicāsa cona hnāyakana
 bhaticā soya dhakā: kāla hnām
 hnasakana chakhe²⁷ dhanakā:²⁸ thava kipā thamana sose
 bhāju jā ati rasa tāla hnām
 nihmam̐ rasa²⁹-khyāla yāse ālim̐gana dhuna hnām (15)

ayale bhāju hāya chi bacana nene dhuna
 jita jā chatā cihna phone hnām
 pona³⁰ pāta lāta maī jina chu cihna biya
 jike dugu cha mohara³¹ ni³² kāva hnām
 nihma sukha-khyāla dhuna ji one¹¹ tela hnām (16)

²² Ba: *jinam̐*. ²³ Mat: *°sam̐*. ²⁴ Mat: *°nam̐*. ²⁵ Ba: *nimha*. ²⁶ Ba: *cāya*^a.

²⁷ *khe* missing in Ba. ²⁸ Ba: *°kāo*. ²⁹ Ba, Mat: *rasam̐*. ³⁰ Mat: *pone*. ³¹ Ba, Mat: *mohala*. ³² Missing in Ba. ³³ Ba gives this l. as l. 4 and has *sii* hnām, in-

^a Synonym.

sayā the phakonam rasa jā kene dhuna
 pusāmina siiva ji vane tela hnām
 āsa re maī chanam ji one¹¹ tela
 cha bhati duḥkha tāya ma te hnām
 bhoyabhoya kanaka campāsvāna kāse jonāva nuni hnām (17)

chu jyāna pana misā gugu jyāna pana chaṃta
 deba jā bāhni jāse vala hnām
 buḥsa conahma chana chu sii³³
 lāyakūyā³⁴ campāsvāna jonāva tvāyabhata jhāla hnām³⁵
 tvāyabhata pāhām yānā conā bhaticā lipā lāta hnām (18)

āma³⁶ jyākhatam panigu ma siyā misā
 cha oya³⁷ ma mvālakam vā³⁸ piya dhuna hnām
 lāyakūyā³⁴ campāsvāna jonāva oyā³⁹ jina
 chimita chapho: chapho: kāva hnām
 jyāmitasem rasa tāse campāsvāna kāla hnām (19)

cyā sala khuyagu āṣāḍha kṛṣṇapakṣa
 somabāra amābāsyā dina hnām
 guguli belasa rājyayā nṛpati śrī-Rājyaparakāsa Malla hnām
 jyāmitasem rasa tāse sihnājyā dhuna hnām (20)

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mahārānī Bijyālakṣmī² bideśana³ thenake⁴ hala
 Helamguyā⁵ parabata cosam bāsa re (dhu°)
 tha soyām⁶ parabata ko soyām⁶ samudara
 samudara hunuhunu hāla re (1)

lakha tone tumvācāsa⁷ ālam⁸ yāya⁹ taparisa¹⁰
 śrī-svāmīyā khabara nenā onā¹¹ re (2)

parajāyā¹² dayā data caudharā dayakā bila
 mahārānī ānandana cona re (3)

dukha sukha tanakā conā śrī-svāmīyā khabara nenā
 satī bijyāya māla dhakā: dhāla re (4)

stead of only sii. ³⁴ Ba, Mat: °kuyā. ³⁵ = l. 3 in Ba, which also omits hnām.

³⁶ Ba: āmagu^a. ³⁷ Ba, Mat: vāya. ³⁸ Missing in Ba. ³⁹ Ba, Mat: vāyā.

^a Modern use, with class-marker.

¹ Ba p. 78 ff.; Pu 20 (p. 20 ff.); Pu⁴ 24 (p. 25 ff.). ² LR: °lakṣmī. ³ LR: °sana.
⁴ LR: °nakye. ⁵ LR: yel°. ⁶ Ba, Pu: svay°. ⁷ LR: tumvācāsam; Ba: tum-
 bācāsa. ⁸ LR: āla. ⁹ LR: yāye. ¹⁰ LR: °risam. ¹¹ Ba, Pu: vanā; LR:
 vonā. ¹² Pu, LR: prajāyā^a. ¹³ Ba, Pu: vane. ¹⁴ Ba: sakvadeśyā; Pu: sakvade-

^a tats.

Helamguyā parajā bhāju ji satī one¹³ māla
parajāyā mikhāsa khobi tala re (5)

anam niseṃ satī bijyāta Bajrajoginī thenake hala
ana luṅyā chalikathi chāyā bila re (6)

Sakodesayā¹⁴ paṃcaparama Bīrasim duvāryā sahitam
ana māiyāta bājana thāyakā¹⁵ bijyāta re (7)

Sakodesayā¹⁶ paṃcaparamāna Haribīrasim pradhānayā cheṅsa
ana cheṅsa mejamām saṃke hala re (8)

anam niseṃ lihām bijyāta śrī-Caṃgu-Nārām thenakala¹⁷ bijyāta¹⁸
ana dāya-nā-śaṃkha chāyā bila re (9)

anam niseṃ lihām bijyāta śrī-Guhyeśvari¹⁹ thenake²⁰ hala
ana luṅyā chatra chāyā bila re (10)

anam niseṃ lihām bijyāta śrī-Paśupati thenake²¹ hala
ana luṅyā evāmola chāyā bila re (11)

anam niseṃ lihām bijyāta śrī-svāmīyā darasana yāta
ana sva cāka: ulā: pāli bhoka pula re (12)

anam niseṃ lihām bijyāta Jayabāgīśvari thenakala¹⁷ bijyāta
ana lubhītayā tāyo: chāyā bila²² re (13)

anam niseṃ lihām bijyāta dhvākā patim caparāsī tayā bila
Yaṃdesa²³ one¹³ ma du dhāla re (14)

anam niseṃ lihām bijyāta Hnavamghāta thenakala¹⁷ bijyāta
ana mahārānīm nugala dāyā: khola re (15)

Yaṃdesayā²⁴ kājī bhāradāra ji kāyayā darasana ma biu
urji ma du dhakā: hokuma jula re (16)

vāyo juju vāyo putā Giribāna Juddha Bikrama Sāhā
jigu mūle²⁵ khaci pheka tuke re (17)

vāyo putā maiju Lānithakum mūle²⁶ bhati cona vāyo
chana babāyā kāranasam one¹³ re (18)

mahārānī Bijyālakṣmī māmayāgu khvāla soyā²⁷
ana sāheba-jujuṃ²⁸ mikhāsa khobi tala re (19)

syā. ¹⁵ Ba, Pu: sayakā. ¹⁶ Ba, Pu: sakvadesyā. ¹⁷ Ba, Pu: *thyan*°. ¹⁸ Missing in Ba. ¹⁹ Ba: *guhyeśvari*. ²⁰ Ba, Pu: *thyan*°. ²¹ Pu: *thyan*°. ²² Pu: dila. ²³ Ba: °*deśe*. ²⁴ Ba, Pu: °*desyā*. ²⁵ Ba, Pu, Pu⁴: *mu*°. ²⁶ Ba, Pu, Pu⁴: *mude*. ²⁷ Ba, Pu: *svayā*. ²⁸ Ba: sāhebajunaṃ. ²⁹ Ba: *siṃpaṃsa*.

hāya juju hāya putā parajāyāta dukha biya ma te
chana rājya thira yāya phaya māla re (20)

mahārānī Bijyālakṣmī simpasa²⁹ thāhām bijyāta
mahārānīm Rāma-nāma kāla re (21)

kāji dhāya Bhīmasena Thāpā mantri dhāya Bhīmasena Thāpā
akālana chatā siya māla re (22)

mahārānī svargabāsa jula ana coko duniyā dako³⁰
mikhāsa khobi tayā: khola re (23)

96¹

Śītalā² mājū svahune parajāyā gathina havāla (dhu°)

nyanā³ ma du khanā ma du kacimacā taya⁴ ma du
mahārājaya hukuma jula (1)

nāyakhina⁵ bājana thāyakā:⁶ sipāhina ghere⁷ yākā:
kacimacā pi tināva chvata⁸ (2)

nasā bajī byakuṃ cyāse kacimacā lukuṃ chise
vane māla Tāmākhusi pāri (3)

chahma macā lukuṃ chise chahma macā byakuṃ cyāse
chahma macā lutu luse yana⁹ (4)

Yañdeśaṃ danā vanā: Khopadeśe bāsa jula
Talejumāju darasana yāye (5)

Khopadeśaṃ danā vanā: Banepāsa¹⁰ bāsa jula
Caṇḍeśvari darasana yāye (6)

Banepānaṃ¹⁰ danā vanā: Palāṃcosa bāsa jula
Bhagabatī darasana yāye (7)

Palāṃcokaṃ danā vanā: Dolāghāte bāsa jula
Bhīmasena darasana yāye (8)

Dolāghātāṃ danā vanā: Tāmākhusi bāsa jula
vane mā ni Tāmākhusi pāri (9)

Dolakhādeśaṃ danā vanā: Tāmākhusi pāri thyana
Mahādeba darasana yāye (10)

³⁰ Ba: dakvo; Pu: dakko.

¹ Ba p. 74 ff. ² Ba: si°. ³ LR: nye°. ⁴ LR: °ye. ⁵ LR: nāye°. ⁶ LR: thāye°. ⁷ LR: ghire°. ⁸ Ba, LR: chota. ⁹ Ba: yane. ¹⁰ Ba: bade°. ¹¹ Ba:

^a Cf. Hi. *ghirṇā* > *ghire*.

nayayāta nasā ma du tiyayāta vasa: ma du
evaneyāta¹¹ bāsa jita ma du (11)

lakhi ma khu pasi ma khu hnākapvācam dāyā hala
sipāhina ghere yānā hala (12)

kai bihma Kachalā māju lakha jāyakihma Śitalā māju
yanakihma Bachalā mājuyāke phvane¹² (13)

thva he macā rahe jūsā joliṃjola bakhuna bvayake¹³
luṃyāgu oyāgu dvāpho:svāna chāye¹⁴ (14)

suraja ko ma jo thāsa cikun punā: macā sita
māma bubam nuga: dāyā: khvala¹⁵ (15)

sihma macā uya ma du macā gāle thune ma du
parajāyā gathina havāla (16)

bāhma macā māmam jomse bāhma macā bubam jvamse¹⁶
Tāmākhusi ku takāva chvata¹⁷ (17)

svāmī jujuyā dharma ma dayā: kacimacā vāke chvata¹⁷
vane māla Tāmākhusi pāri (18)

Nepālayā chatrapati śrī-Raṇabahādura
parajāna ati duḥkha sila (19)

ma te ma te Śitalā māju sahasra¹⁸ binati chike
yāhune loka uddhāra¹⁹ (20)

97¹

indrajātrā svaḥa vaḥeta nasvā: nasvā: kolana buya khvāla hmāsuketa
nāti kuti samhā: yāya sihnala tiya sva phata
bhiṃ bhiṃ lyāsecāta bhiṃ bhiṃ lyāyahmacāta jike vaya tuṃ tā (1)

dhāla thānā pyākhana² svaya thāye³ lyāseta ha:ne ha:ne lā⁴
lyāseta evam thāye³ lyāyahmacāta ghvātu ghvāghvām vaṃ
vamśam vaṃ evamśam⁵ evam⁶ thavata dai āsā tase lise lise vaṃ (2)

chu taraha thva mijamta du chu taraha thva mijamta du biya chatā na⁷
mvā

maicā yoyogu kā tāyo: tukicā mili mili ghānā bicakani suddhām kā⁸ (3)

cone yāta. ¹² Ba: phone. ¹³ Ba: boyake. ¹⁴ Ba: chāya. ¹⁵ Ba: khola.

¹⁶ Ba: jomse. ¹⁷ Ba: chota. ¹⁸ Ba: sahasra. ¹⁹ Ba: udhāra.

¹ Pu 38 (p. 55); Pu⁴ 43 (p. 64 f.). ² Pu, LR: °kha. ³ Pu: thāy. ⁴ Pu: lā:.

⁵ Pu: com°. ⁶ Pu: com. ⁷ LR: nam. ⁸ Pu gives the whole l. en bloc, not

ji hmyāca nihma dava thājyā lājyā ākhala sava
halaṃ gvalaṃ luyakā: thāya sava svava re bhājupim hoṃ
huku muku tamacā tuku muku thā⁹ thā re do cām thā⁹ (4)

hogām thācā¹⁰ hnyāko thāsām hipayā jyo jogi
nakali chukim chākim mvāhāli tuki tāki pū
pu re pu hoṃ hoṃ pū hoṃ hoṃ¹¹ mimka pū do cām jā hnāyapanam ma
tā (5)

jogim jā mikhām ma khām¹² tamacām jā tuku muku thā bhimkā hū
pyampā: nipā iku thiku samkā: bhājupim laya tāyake sa:¹³
cāka: hilā: mo thiku kayā: do cām cupā naya sa:¹³ (6)

dyo dayakaṃ pucaki mvāhāli dyo dayakaṃ dhā:¹⁴ thā do cām¹⁵
tamacām jā tuku muku thā¹⁶ bhimkā hū (7)

98¹

nasā tosā datale misā yānthiyām ma syū pāsā
manam mahaṃ misātaseṃ kvākvā yāyām nvāyu pāsā (1)

bāya ma jyū hone thāku macā nacām kenyu pāsā
lāhā-tuti-nānā dayakāva juyu pāsā (2)

bhelāsāco: benakāva lutu luyā juyu pāsā
gasu ma laṃ misā kāya go belasaṃ ma tyo pāsā (3)

ja:lā kha:lā katakana upahāsa yāyu pāsā
lajyā phako juyakāva mana kva tukā juyu pāsā (4)

yāyu ma khu sucupācu kacimṅala tayu pāsā
thalabhala phusā hoyakā bhabha dhāyaka tayu pāsā (5)

mākhāpikhāna ilām pyani nirām² yānā tayu pāsā
kuchi phika dhūla³ lāyā kusipyākham soyu⁴ pāsā (6)

khava ma khu cukari yānā mijam chonā hayu pāsā
māyakeṃ pvākijā culu culu vaṃ pāsā (7)

māmbhatam jyā bolasā thikithiki pam pāsā
putu pupum nibhā pānā sasi iyā nāyu pāsā (8)

dhigidhāgi⁵ palā: tayā sapala benakā⁶ juyu pāsā
ñata jaka hnyone tayā: hnelam jaka bvānā conyu⁷ pāsā (9)

splitting it up into the respective words.
ho ho. ¹² Pu: kha. ¹³ Mod. for sava. ¹⁴ Pu: dhā. ¹⁵ Pu: cā. ¹⁶ Pu: ghā,
Pu⁴: dhā.

⁹ Pu: thā. ¹⁰ Pu: dhācā. ¹¹ Pu:
¹² Pu: kha. ¹³ Mod. for sava. ¹⁴ Pu: dhā. ¹⁵ Pu: cā. ¹⁶ Pu: ghā,
Pu⁴: dhā.

¹ Pu 40 (p. 57 f.); Pu⁴ 46 (p. 68 ff.). ² =nidām resp. nidāna. ³ Pu: dhu°. ⁴ Pu: sayu. ⁵ Pu⁴: °gim. ⁶ Pu: byan°. ⁷ Pu: cotyu. ⁸ Pu: °lakha. ⁹ Pu:

dakhalakhaṃ⁸ chasā: kāpa: thāya jā ma phu pāsā
nirbuddhi-dhvāṃ misāṃ maku thanā conyu pāsā (10)

kulakṣimī⁹ misā doṣaṃ Lakṣimīna¹⁰ vāyu pāsā
du belasa dhana jana bhasabhasaṃ thanyu pāsā (11)

hayā hayā kamāina li lāke jā ma phu pāsā¹¹
misā duta hayayāta jā:ce bujhe yāva pāsā (12)

hīrā-moti.¹²parikṣā theṃ parikṣā yāva pāsā
kumhā:yāke bhārā kayā theṃ thānā thinā sova¹³ pāsā
ajñānīna hlānā thva kha¹⁴ kṣamā yāva pāsā (13)

99¹

he mana rājā
sārā² śarirayā dhani³ juyā cona (dhu°)
jhihmā macā dase cona khuṃva samāna
āsā nirāśā nihma rānī juyā cona
macā misāyā khvāla soyā:⁴ ahaṃkāra yāya ma te
rājya nāśa jui (1)

guṃgū lukhā dase cona śatruyā laṃpu juyā:
subuddhi kubuddhi nihma mantrī juyā cona
kubuddhiyā khaṃ nyanā: ahaṃkāra yāya ma te
anitya śarira (2)

nāhma kājī³ bala kayā thitinīti yānā cona
candra sūrya nihma sāchi juyā cona
dharama pāpa jaka raṇayā khajānā
yane ma du meba (3)

kulākṣami. ¹⁰ Pu: lakṣimi na. ¹¹ After this l. Pu⁴ inserts:

nakā tikā sukhaṃ tavaśā bhālata matyanā dhāyu pāsā
tamaṃ bhati bhālata cāsā misā bhabha dhāyu pāsā
thakiṃ thākiṃ misātasam lāthe sanā juyu pāsā
dayā dharma madumisāṃ nāmbau khveke svayu pāsā
palahana gyānā conī tisā vasa dhāyu pāsā
phako jiko sālā kayā bhālata lise vayu pāsā
vaha bhālata mayo misāyā lāko bhālata kāyu pāsā
bhaya lajyā madhā misā yathe sanā juyu pāsā
vasa tisā boyeyāta upāsanā conī pāsā
sajambhāju aniyānā bhālata daṇḍa yāyu pāsā.

¹² Pu: °i. ¹³ Pu: svava. ¹⁴ Pu⁴: khaṃ.

¹ Pu 18 (p. 18 f.); Pu⁴ 22 (p. 22 ff.). ² Pu: sāhrā. ³ Pu: °i. ⁴ Pu: svayā.

cā va hni va nihma dūta Yamarājām⁵ totā tala
 ahaṃkāra rājā nāpa lvāya mana yānā
 lukhā dako banda yānā: saharasa dvāhām oyā:⁶
 rājya nāsa yāi (4)

macā misā kājī³ mantri thava thāsa bise oni⁷
 thamam yānāgu jyāyā phala⁸ pāve jui
 bairiyā rājya jui cinā kunā tai
 pheniva sunāna (5)

hlākahmayā bhābana thava mana rājā nāpa
 bhina ma bhina nigū nāpa nāpa oyi⁹
 subuddhiyā khaññ nyanā: bhina jyākhaññ yāva¹⁰
 yane ma du meba (6)

100¹

siṃhayā dhuñsañ² jvanā:³ byānayā khyāla⁴ (dhu^o)

pukhulisa mi dana nā siya dhāla re⁵
 nā⁶ bvase⁷ vana⁸ dhāla nene⁹ ma du sāla¹⁰ (1)

ajuguti¹¹ jula thani saṃsārayā sāla¹² re¹³
 kvakhanam¹⁴ bvayakala¹⁵ kisi nihma hāla¹⁶ (2)

pheyakā dhakā: hala sapā ni munāva re
 va lokana li sāyāva nānā upakāra (3¹⁷)

Sumeruyā tvāphalasa¹⁸ guñkhicāyā¹⁹ bāsa re²⁰
 calāna huyakala²¹ khicā²² nihma²³ hāla (4)

herāyā simā kvasa²⁴ tayāva vahma tala re
 thava rūpa thamam svase jula kampamāna²⁵ (5²⁶)

Pārthibendra²⁷ Mallana²⁸ hlākva²⁹ khaññyā³⁰ sāla³¹ re³²
 colasana yāya dhāla kisiyā bhālā nam³³ (6)

⁵ Pu gives janmarājām, which is also sung; cf. song 6, v. 7. ⁶ Pu: vayā. ⁷ Pu: vani. ⁸ Pu erroneously fala. ⁹ Pu: vai. ¹⁰ Pu: yāba.

¹ Mal 12 (p. 8); Pu 19 (p. 19 f.); Pu⁴ 23 (p. 24 f.). ² Mal: dhusa. ³ Mal: jona.
⁴ Mal: khyālare. ⁵ Whole l. missing in Mal, being replaced by l. 2a. ⁶ Mal: nyā.
⁷ Mal: vose; Pu: bose. ⁸ Mal: vane; Pu: vañā. ⁹ Pu: nyane. ¹⁰ Mat: sāra.
¹¹ Mal: ada bhuta^a. ¹² Mal: khyāla. ¹³ Missing in Mal. ¹⁴ Pu: kokha^o.
¹⁵ Pu: boyā^o. ¹⁶ Whole l. missing in Mal. ¹⁷ Whole v. missing in Mal. ¹⁸ Mal:
 tvāpalasa. ¹⁹ Mal: gukhī^o. ²⁰ Missing in Mal. ²¹ Mal: hukala. ²² Mal:
 khicā. ²³ Mal: nemha. ²⁴ Pu: kosa. ²⁵ Pu: kamp^o. ²⁶ Mal gives for this v.:
 lidāyā va haya dhakā sapāni munāva, uli khañña lisa yāvatala apamāna. ²⁷ Mal:
 pārthiva indra. ²⁸ Mal: mallam^b. ²⁹ Mal: hlāka. ³⁰ Mal: thuguli. ³¹ Mal:
 vihāla. ³² Missing in Mal. ³³ Mal renders the whole l. as: thavariti thava svasya
 yāva vivāhāra^c.

^a = adabhuta, synonym.

^b Mod.

^c = bibāha re?

Appendix I

List of Rāgas and Tālas

In this list, the sign (×) indicates that the *rāga* or *tāla* is given in some anthology; the sign (—) indicates that the *rāga* or *tāla* is not given.

Song	rāga	tāla	Pu	Bau	Mal	Mat	Ms
1	kalyāna ¹	jati	×	—			
2	kolā (Mal: kau- lā)	co	×		×		
3	svaratha	pra	×				
4	svartha	pra	×				
5	—	—	(Pu ¹)				
6	byāṃcali	co	×				
7	jayaśrī	co	×				
8	tilakā- moda	co	×				
	virahani	—			×		
9	kedāra	jati	×		×		
10	naṭa	pra	×				
	barāri	pra			×		
11	sihnājyā	—			×		
12	vasanta	jati	×		×		
13	dhanāśrī	jati			×		
14	dhanāśrī	jati	×				
	kedāra	jati			×		
15	āśavarī (Mal: āsā°)	co	×		×		
16	śrī	calī	×				
17	mālaśrī	jati	×				
	mālāśrī	khajati			×		

Song	rāga	tāla	Pu	Bau	Mal	Mat	Ms
18	bhajana	co	x				
19	kedāra	laṃ					x
20	vasanta	pra	x				
21	—	co	x				
22	bhajana	—	x				
23	—	—	—				
24	—	—	—				
25	vibhāsa	pra			x		
26	varāri	co			x		
27	—	—	—				
28	—	—				—	
29	—	—			—		
30	sihnājya	co			—		
31	—	—			—		
32	—	—			—		
33	—	—			—		
34	—	—			—		
35	—	—			—		
36	—	—			—		
37	—	—			—		
38	—	—			—		
39	—	—			—		
40	—	—			—		
41	—	—			—		
42	—	—			—		
43	—	—			—		
44	—	—			—		
45	—	—			—		
46	—	—			—		
47	—	—			—		
48	vasanta	co	x		—		
49	sihnājya	co	x		—		
50	sihnājya	—	—	x	—		
51	kedāra	co		x	—		
52	—	—			—		
53	—	—			—		
54	—	—			—		
55	—	—			—		
56	—	—			—		
57	—	—			—		
58	sihnājya	co	x		—		
59	sihnājya	co	x		—		
60	puvādyā	pra	x		—		
61	—	—			—		
62	—	—			—		
63	vibhāsa	khaṃjati	x		—		
64	dhātu	pra	x		—		
65	ṭappā	laṃ	x		—		

Song	rāga	tāla	Pu	Bau	Mal	Mat	Ms
66	khanajā	co	×		—		
67	bārahmāsī	laṃ	×		—		
68	vasanta	pra	×		—		
69	sihnājyā	co	×		—		
70	vasanta	vaṃ		×	—		

Song	rāga	tāla	Pu	Mal	Mat	Ba	Ms
71	vasanta	pra		×	—		
72	viḥāga	pra		×	—		
73	—	—			—		
74	—	—			—		
75	—	—			—		
76	—	—			—		
77	māluva	laṃ	×			×	
78	vihaṃgadā	pra	×				
79	śrī	pra					×
80	kola	pra (Ba: para)	×			×	
81	svaratha	pra	×				×
82	viḥāsa	laṃ	×			×	
83	sihnājyā	co				×	
84	sihnājyā		×		—	×	
		co			—	×	
85	viḥāsa	gada		×	—		
86	silu bhūpālī	palimāṃ (palemāṃ)	×		—	×	
87	sihnājyā	—	×				
88	—	—			—	—	
89	—	—				—	
90	sihnājyā	co	×				
91	sihnājyā	co	×		—		
92	sihnājyā	—		×	—		
93	sihnājyā	co			—	×	
94	sihnājyā	co			—	×	
95	—	laṃ	×				
	viḥāsa	laṃ				×	
96	kahukolā	para ²				×	
97	—	—	—				
98	—	—	—				
99	nirguṇa	co	×				
100	kola bhajana	co —	×				
				×			

1. All terms are quoted as they have been printed or written in the Nevārī anthologies and MSS. For abbreviations, see Select Bibliography, pp. 219–221.

2. For *pra*.

Appendix II

Musical Notation of Songs 1 and 81

Song 1

Transcription a

(♩ = 112)

ja - ye na - mo

śrī - Budd - ha bha - ga - bā - na

Lum-bi - nī - ba-na-sa bij - yā - ka

Bram - hā - na baññ pu - ye - kā

Sa - ras - va - tī - na ba - sū lā - ye - kā

Bram - hā - na baññ pu - ye - kā

Sa - ras - va - tī - na ba - sū lā - ye - kā

a - la - kā - pu - ra - yā ju - ju Ku - be - ra - na

dhana-dra-bye lā - ye - kā bij - yā - ka

Song 1

Transcription b

(♩ = 86)

Orig. pitch one fifth lower

The musical notation is written on ten staves. The first nine staves are in treble clef, and the tenth staff is in bass clef. The key signature is one sharp (F#). The tempo is indicated as ♩ = 86. The first staff includes the instruction "Orig. pitch one fifth lower". The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The melody is primarily in the treble clef, with some accompaniment in the bass clef on the final two staves.

Song 81

Transcription a

(♩ = 94)

nu - yo rā - nī

ī - śva - rī - yā ja - pa ta - pe

ya - ye tha-va put-ra

rā - ja - ku - mā - ra put - rī Kr-

ṣṇā - ji - nī tha - va put - ra

rā - ja - ku-mā - ra put - rī Kr-

ṣṇā - ji - nī ma - hā - rā - nī

sa - hī - ta - na ma - hā - rā - nī

sa - hī - ta - na ta - po - ba - na

vo - ne nu - yo rā - nī ā - vo

Song 81

Transcription b

(♩ = 150)

nu - yo rā - nī

ī - śva - rī - yā ja - pa dhyā - na

yā - ye nu - yo

rā - nī ī - śva - rī - yā

ja - pa dhyā - na yā - ye

(de) tha - va put-ra jā - liṃ-na ku - mā - ra

put - rī kṛṣṇā - ji - nī mai - ā

(de) tha - va put - ra

jā - liṃ-na ku-mā-ra put - rī kṛṣ - ṇā-

ji - nī mai - ā ma - hā - rā - nī

sa - hi - ta - naṃ ma - hā - rā - nī

sa - hi - ta - naṃ ta - po - ba - na

va - naṃ nu - yo

rā - nī ī - śva - rī - yā

ja - pa dhyāna yā - ye

Note to the transcriptions

The musical examples give transcriptions of two songs: Nos. 1 and 81. Transcriptions 1*a* and 1*b* are both transcriptions of song No. 1, one of them being a vocal and the other an instrumental version. In the former, the singer commences with a hummed introduction. The latter version is played on the Western violin (with changed tuning). Transcriptions 81*a* and 82*b* are both vocal versions of song No. 81 by two different singers. The singers' voices are tense and nasal, and the melody lines are characterized by quick microtonal shakes, appoggiaturas, slurs between the tones, etc.

An accompaniment is used in two of the renderings transcribed. In 81*b* a pair of small cymbals repeats the rhythm pattern ♪ ♪ ♪ ♪ throughout. In 1*b*, towards the end of the transcribed, rhythmically rather free introduction, tempo and meter gradually become more regular, and the remainder of the piece (variations on song 1*a*, which keep fairly close to the song; not included in the transcription) is accompanied by a pair of drums (*tabla*/ *bāyām*).

The transcriptions do not purport to differentiate between "structural-ly important" tones and tones which "only" have an "ornamental" function. Concepts like "melodic skeleton" are often misleadingly ethnocentric, and their use may easily obstruct the understanding of a

foreign culture's music. The differing use of small and normal-sized note-heads is only intended to help the notation to "look the way it sounds," as Jaap Kunst once expressed it.¹

Another problem concerns the melodic and rhythmic variations from stanza to stanza in the same rendering of a song. Various factors may operate here: conscious artistic invention, the effect of the text on the melodic line, false or incorrect singing, etc. To estimate the relative influence of such determinants is a rather complicated task which cannot be attempted in this context. In the absence of such an analysis, however, the summing up of the various stanzas into one "average melody" becomes arbitrary and founded on impressionistic judgements, with the result that the whole transcription may be misleading. To avoid this, I have chosen to reproduce the refrain and the first stanza of each song, regardless of what variations the singer may introduce later on.

[Inge Skog]

1. See M. Hood, *The Ethnomusicologist*, New York, 1971, p. 54.



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